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HOLLIS DANN MUSIC COURSE

COMPLETE MANUAL FOR TEACHERS

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HOLLIS DANN MUSIC COURSE

MANUAL FOR TEACHERS

MUSICAL DICTATION—STUDY OF TONE AND RHYTHM

BOOK ONE

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AMERICAN BOOK COMPANY

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Musical Dictation
Manual for Teachers, Book One

E·P I

PREFACE

This Manual is for the use of teachers. While primarily intended for use in public schools, the course is equally useful for class or individual work of the private teacher of vocal or instrumental music.

The seven years' course is planned especially for the grades, although the work is entirely practical for normal and high school classes. In the grades, tone and rhythm is only one feature of the work in music. Special classes in normal, high or private schools may complete the course in one year if properly qualified to begin the subject. The activity prescribed in the following pages will give the pupil a "tonal vocabulary" without which he is helpless in the attempt to read. The aural recognition of the scale tones combined in simple phrases, together with the development of the sense of rhythm, must precede all attempts to read the tone language. Primary reading is chiefly the recognition of symbols. These symbols, whether they be those of music or of the mother tongue, represent a part of the vocabulary which the reader already has and can use orally. The attempt to teach a child to read music before he can recognize the simplest oral expression, is on a par with the attempt to read English before he can think or speak the language.

As soon as the pupil gains a reasonable facility in oral expression through rote singing, he has a basis for the acquirement of a definite working knowledge of tone and rhythm.

It is vitally important that the rote singing shall also establish the habit of using the light, flutelike head tone which is at once the charm

and the safeguard of children's singing. The most important qualification in teaching singing to children is the ability to get and maintain this musical tone quality.

A series of Music Writing Books to be used by the pupil, accompany the Manual, beginning with the third year.

Part I of the Manual contains the material for the first three grades.

Part II contains the material for the fourth, fifth, sixth and seventh grades.

HOLLIS DANN

CORNELL UNIVERSITY,
ITHACA, NEW YORK, *February 1, 1912*

MUSICAL DICTATION

INTRODUCTION

The study of tone and rhythm, also called musical dictation, includes ear training and eye training. The subject matter of music, both tonal and rhythmic, is learned most readily and effectively through dictation. Therefore, this subject is of first importance.

Language study properly begins with oral expression. Children gain wonderful facility in oral expression of the mother tongue solely by imitation. With favorable opportunity, a child of six years has learned to use the speaking voice freely and easily and possesses a large vocabulary which he employs with intelligent discrimination.

Because of the mastery of oral expression, gained entirely by imitation, children learn to read in a marvelously short time, often reading several books during the first school year. The problem in primary reading is **to learn to recognize the symbols representing words already known.**

A large majority of the children who enter school at five or six years of age, have used the tone language very little, if at all.

Inasmuch as the subject matter of music is learned through the ear, imitative oral training is vitally essential in the study of music.

The first step, therefore, is to acquire facility in oral expression by means of rote singing.

Through the singing of rote songs, the pupil learns:

1. The use of the singing voice, selecting from the unnumbered, varying tones used in speech, a certain few definite and sustained tones known as the scale.

2. The exclusive use of these sustained tones combined with varying meters and rhythms, forming melodies.

3. The application of words to the melodies.

4. The practical use of this new material in songs, resulting in free oral expression of words and music.

All these things are possible through the singing of songs by imitation, just as it is entirely practical and not unusual for a child of six years to learn to speak the mother tongue, or a foreign language, correctly, even fluently, with no training aside from that which is received from constantly imitating those who speak the language correctly.

With children in the first grade, not less than two months should be devoted entirely to rote singing and to the elimination of monotones. **The Latin syllables should be introduced as an additional stanza to scale songs and carefully taught to each pupil.**

Supplementing this purely imitative training, the preparation for music reading involves the gaining of a definite conception of the scale tones, enabling the learner to think in the tone language. It is here that the work in dictation begins.

FIRST YEAR—NOVEMBER

The pitch of the exercises in this Manual is adapted to classes of children in the primary grades. **Every teacher should be provided with a chromatic pitch pipe which should be used whenever an exercise or song is to be sung.** The compass and pitch of the material throughout this Manual have been very carefully considered.

The teacher or supervisor who considers the compass too wide or the pitch too high, is urged to give the matter careful study and investigation before lowering the pitch. With young pupils the compass and pitch of the material is one of the most important factors in maintaining acceptable tone quality. Intolerable tonal conditions are sure to prevail where children are allowed to sing constantly with the lower voice. Irreparable injury is inflicted upon children's voices in many systems of schools, by supervisors and teachers who ignorantly cultivate the pernicious and almost incurable tone quality so common in the public schools.

Yet it is entirely possible and practicable for any good teacher of reading who is not tone deaf, to learn to teach singing successfully and to preserve the naturally beautiful quality of children's voices. Since the methods of training adult voices are not applicable to children's voices, the ordinary vocal teacher is not a safe guide in this matter. Only the successful and expert teacher of children is qualified to train teachers in this, the most important and most difficult side of public school music teaching.

Teachers are urged to **make every effort to learn how to acquire and preserve the beautiful, flutelike tone peculiar to children. The approxi-**

mate compass during the first year, should be from E flat, first line, to F sharp, fifth line of the treble clef . If the teacher cannot sing the higher tones, she should learn to do so. Every contralto can learn to produce a light, thin tone in the upper register, and should never use any other quality when singing for children. For normal and high school classes which include basses and tenors and voices that are changing and unsettled, a lower pitch will be found preferable, and the keys should be changed accordingly.

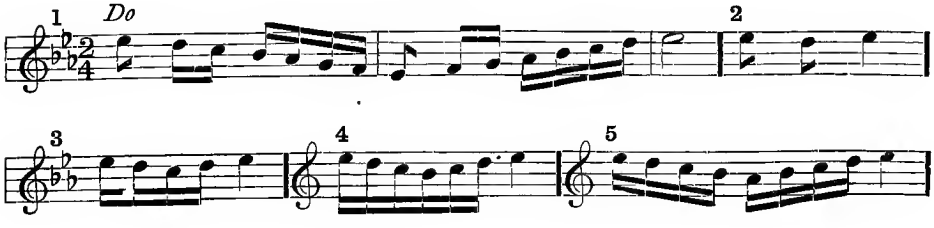
Constant care should be exercised to secure a proper position of the body and an easy, natural and flexible use of the lower jaw, tongue and lips.

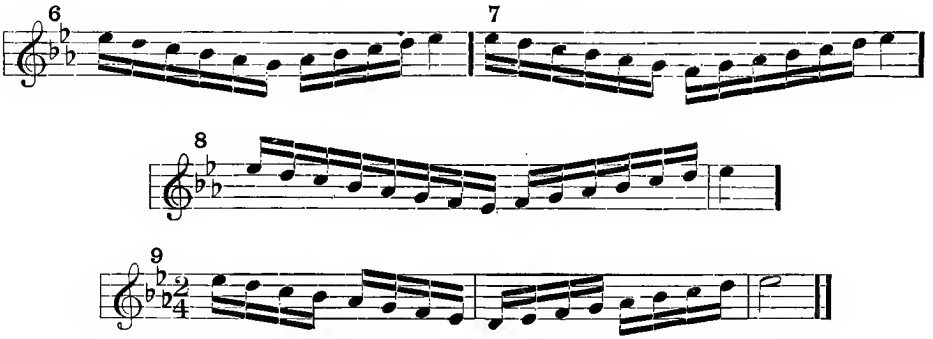
The scale has been introduced as an additional stanza of a scale song. When the class can sing the scale easily and rapidly, the following exercises should be thoroughly learned. They should be presented in much the same manner as a rote song is taught. The mastery of these scale exercises will result in the **automatic use of the syllable names.** The importance of this step can hardly be overestimated.

The sequential character of the exercises will soon be evident to the singers, who will quickly learn to complete the series without assistance.

The tempo, while moderate at first, should be gradually quickened until the exercises can be sung rapidly and freely. Eventually the series should be sung by the pupils individually.

SCALE STUDIES

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DECEMBER

Oral Dictation

Providing the preceding work has been properly done, the class will readily recognize groups of tones sung to a neutral syllable or played upon the piano.

Each group should be sung **as one phrase,** in a moderately rapid tempo, **always with light head tones.**

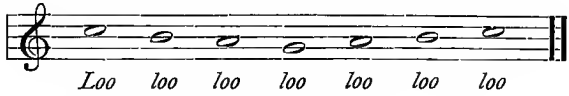
Every teacher, whether soprano or contralto, tenor or bass, should acquire an easy and free use of the upper tones when singing for children, always avoiding loud, harsh, or strident tones. Example is infinitely more effective than precept in this matter. No class of children will produce beautiful tones while under the influence of bad tone production on the part of the teacher.

This is equally true of the speaking voice. Hence it is important that the teacher should cultivate a mellow, musical, pleasant speaking voice, avoiding the shrill, high-pitched, rasping voice so often heard in the school room. The quality of the speaking voice vitally affects the singing voice, and vice versa.

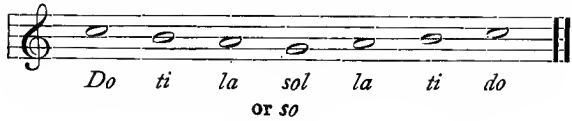
The teacher should not sing with the class.

Oral tonal dictation is conducted in the following manner:

After sounding the key tone, the teacher sings a group of tones to a neutral syllable, thus:



The class responds with the syllables:



Individual recitation should be a regular feature of the daily work in dictation, just as it is in the reading class.

Individual recognition of the material given below will enable the class:

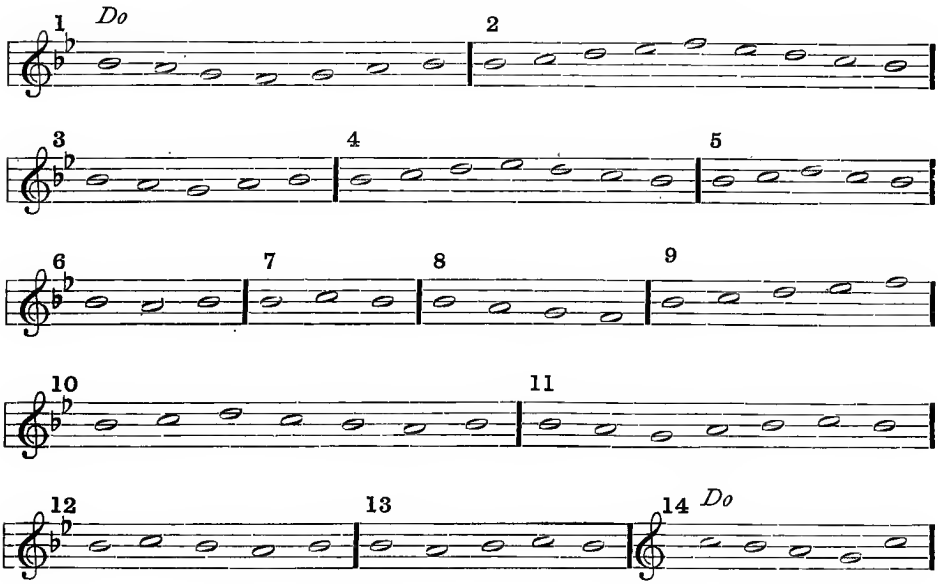
1. To discriminate between an ascending and a descending group of scale tones.

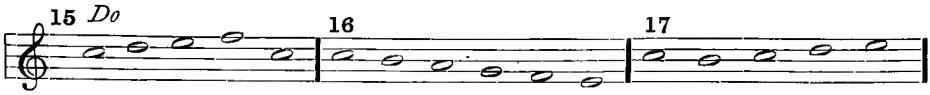
2. To recognize *do re do* and *do ti do.*

Each pupil should master these two points. This is very important.

The exercises may be taken first in the order here given. Later, they should be given without reference to this order, the more difficult ones daily.

Material for Oral Tonal Dictation

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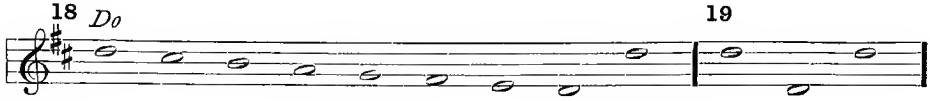
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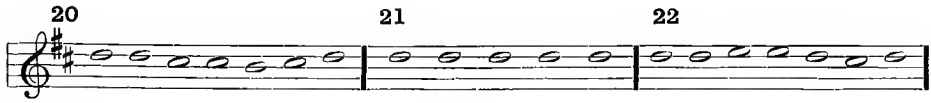
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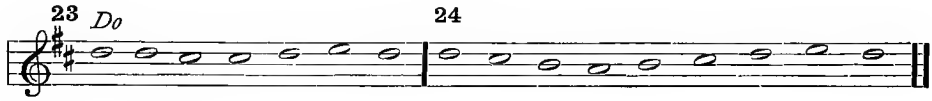
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JANUARY

Meter and Rhythm

Through the singing of songs, the class has become unconsciously familiar with different kinds of measure and with simple rhythms. It is now time to learn to recognize two and three part measure.

Experienced teachers have found that some physical manifestation of the beat is essential if the best results are to be obtained. It is best that the movement be uniform. To secure uniformity, each pupil places the right hand on the desk, with the third, fourth and fifth fingers curved under as for penmanship, **indicating the beat by an easy, vertical movement of the index finger, the end of the finger touching the desk at each beat. Accented beats are indicated by a greater pressure of the finger upon the desk. Pupils should not be allowed to beat with the entire hand or arm.** Time will be saved and progress accelerated if the teacher makes sure that each pupil marks the meter correctly, and that daily practice is given until the habit of beating is formed. The proper idea of accent is one of **impulse** rather than force; of a motor rather than of a hammer.

Beating and counting by twos and threes, is one way to begin marking the meter. While the class is marking the tempo, the teacher sings a few measures of a simple melody, and the pupils try to discover the meter. The accent should be rather strongly marked. The class may beat while singing a stanza of a rote song, trying, meanwhile, to discover the meter.

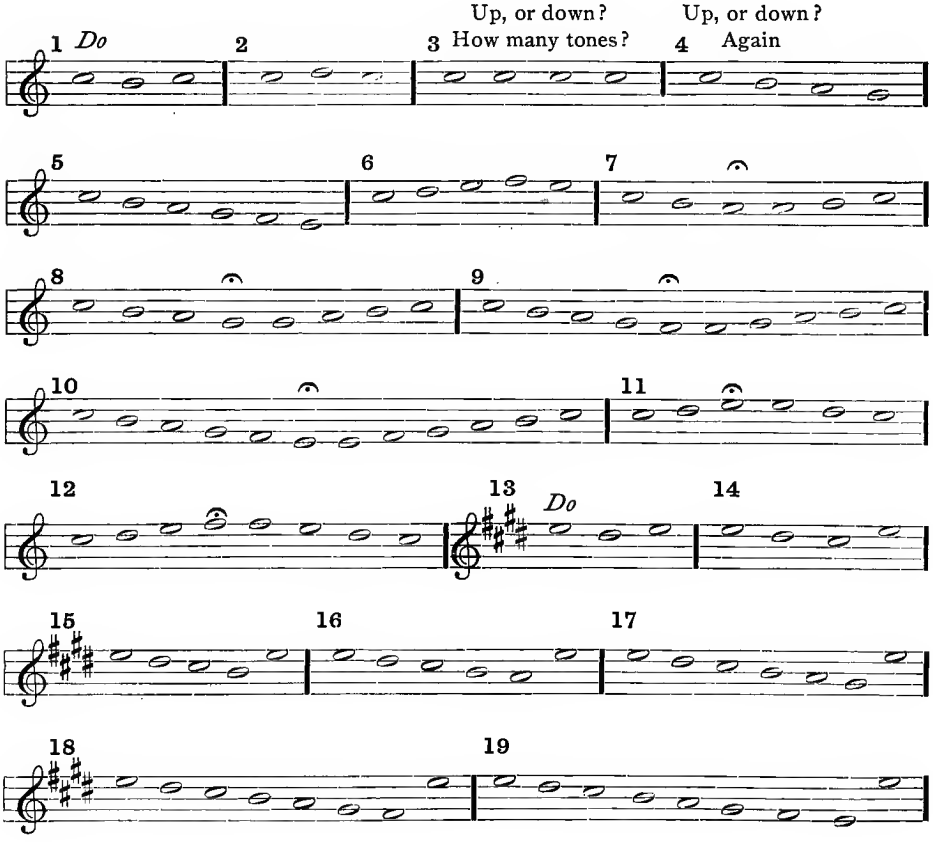
Oral Tonal Dictation

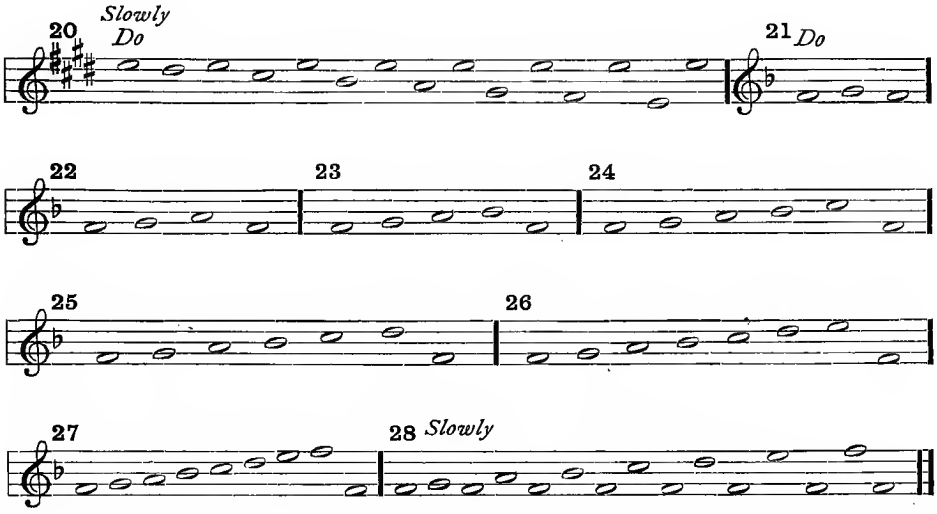
The teacher sings the exercise with *loo* or *coo* and the class responds by singing with the syllables. The words "Up or down?" printed

over the exercises, are to remind the teacher to ask this question. Many children are unable at first to discriminate between ascending and descending groups.

The word " again " spoken by the teacher, directs the pupil to repeat the exercise. This is the simplest way of singing the interval represented by the first and last tones. Hence, by singing all such groups of tones twice, the singing of larger intervals is begun.

Material for Oral Tonal Dictation

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FEBRUARY

Music Reading

To place a melody before a pupil and expect him to sing it at sight before he has a clear notion of the scale tones, is no less unreasonable than to expect him to read a sentence in the mother tongue without knowing the words employed. The aim of the preceding steps has been to gain a definite knowledge of the scale tones. Eye training may now begin.

The vital matter in elementary reading is the power to get the thought from the representation.

The reader must actually hear the tones and sense the rhythm by silent singing before he is permitted to sing aloud. **Individual recitation is quite as essential to success in learning to read music as it is in learning to read any other language.**

Sight singing under the direction of a skillful teacher, is quite as educative, quite as beneficial from the standpoint of mental discipline, as is any other subject in the primary curriculum. Sight singing demands mathematical accuracy of thought and instantaneous transformation of thought into oral expression.

The reading at sight of words and music demands the simultaneous interpretation of two languages. It is obviously wise, with young children at least, to confine the sight reading to one language at a time until power is gained to get the thought from both representations simultaneously.

That words are necessary in order to sustain interest in music, is a fallacious theory. Real and lasting interest in music can best be

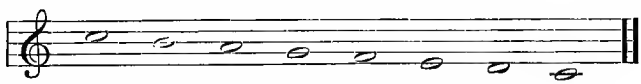
aroused and sustained by gaining the power to think tone and sense rhythm and meter. The power to "get the thought" in a musical phrase from the representation and to give it oral expression, together with the ability to write what is heard, are sources of genuine interest and enthusiasm. The teacher who cannot or does not interest pupils in these vital elements, fails in a most important particular. Words are not music, neither have they any mysterious power to assist in the reading of music. Music with words is not always inspired; neither is music without words necessarily dry or uninteresting.

Teachers who attempt to teach beginners to read the two languages together, only develop "guessers" and "followers." By introducing words too soon, the pupil is deprived of the opportunity to think the tones, for it is the syllable name that assists the beginner in his tone thinking, and the **beginner** cannot think words and syllables at the same time.

Written Tonal Dictation

The teacher should be provided with a good staff liner. All characters and symbols should be named by the teacher as she draws them. No further drill upon symbols is necessary or desirable.

After the staff and clef have been drawn, the teacher sings the major scale from C descending, using a neutral syllable. The class responds, singing the syllable names. The teacher places the notes upon the blackboard, then sings the scale while pointing to the notes.

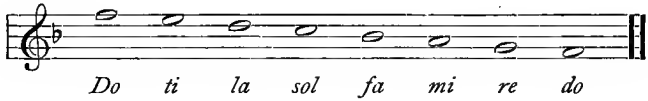


Do ti la sol fa mi re do

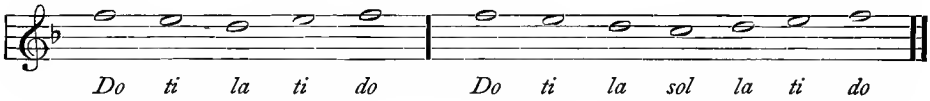
The class then sings as the teacher points.

After drawing the staff and clef again, the teacher sounds F (fifth line) on the pitch pipe, and sings the scale descending, to the syllable *loo*. The class responds, singing the syllables. As the flat is placed on

the third line, the teacher says, "This is a flat; when the flat is on the third line of the staff, *do* is on the fifth line. The scale is now written this way:"



Again the teacher sings and points to the notes, and again the class sings as the teacher points. In the same manner, other groups of tones are sung and written, for example:



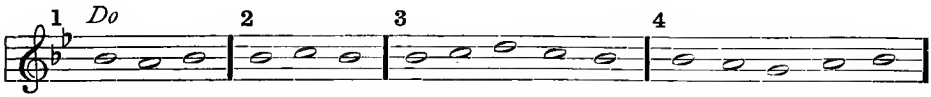
The next step is to have the **pupil** write. The teacher draws the staff and places the *do* thus:

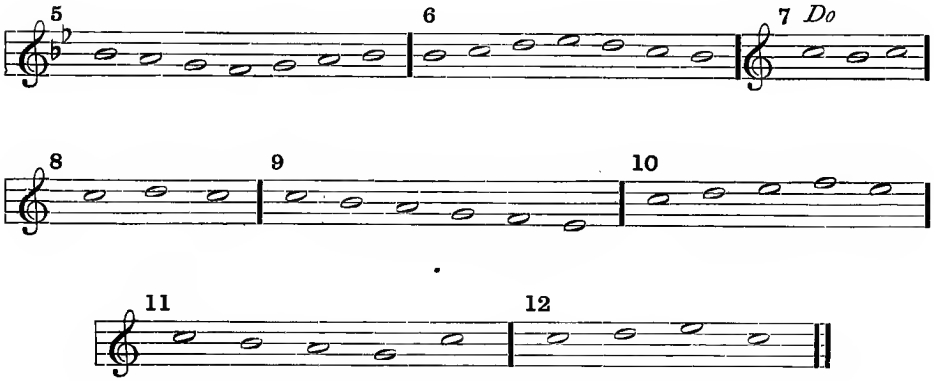
The teacher sings *do ti do* and asks, "Who will write?" **Each pupil should learn to write the simple scale groups which he recognizes and sings.** The notes should be made quickly with a free arm motion, and the chalk held nearly flat against the board, thus avoiding the disagreeable, squeaking noise so common with blackboard writing.

No key should be used exclusively. Various keys should be employed, the teacher always placing the *do*.

Material for Written Tonal Dictation

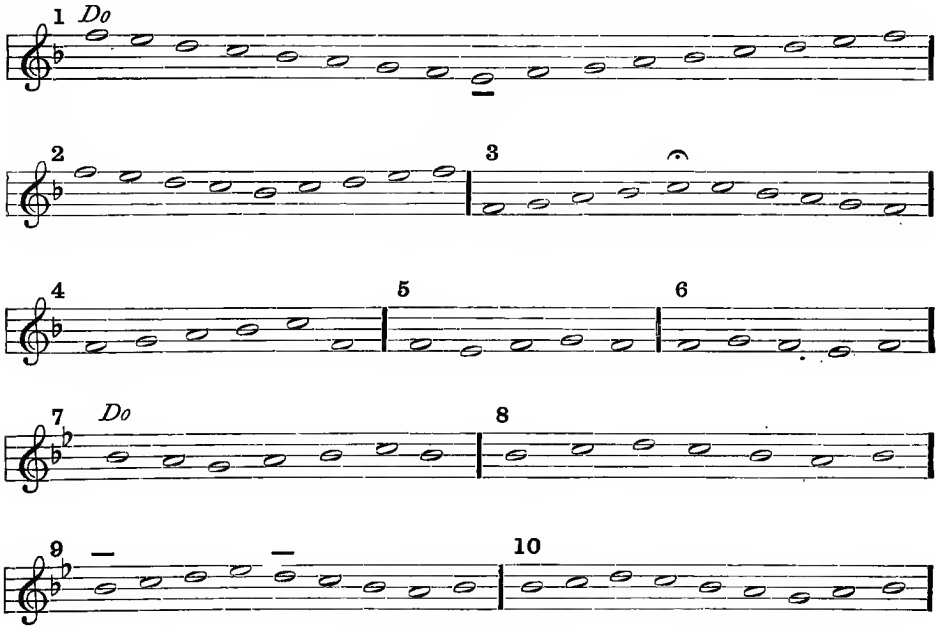
The teacher sings with the syllable *loo*, the pupil responds, singing the syllable names and then writes the exercise on the blackboard.

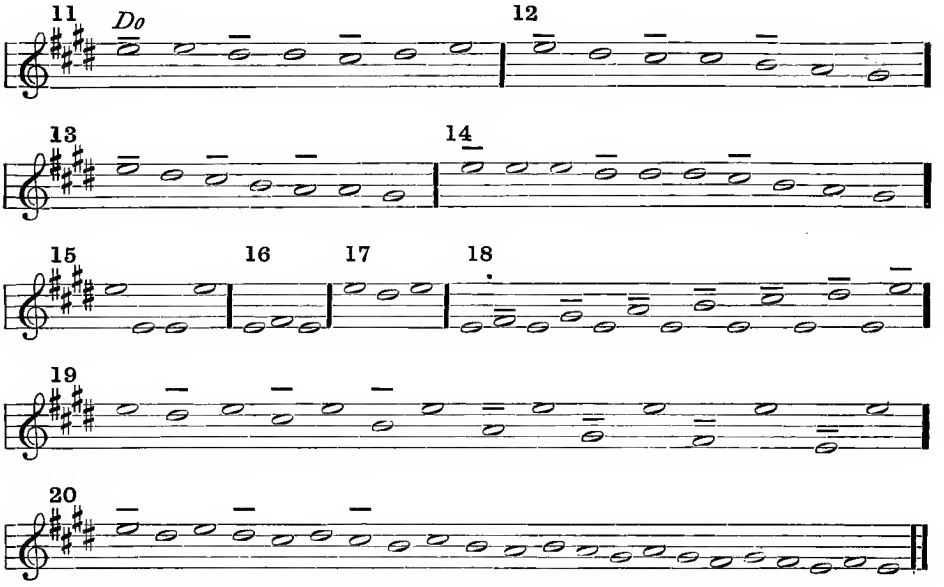




Material for Oral Tonal Dictation

The teacher sings with a neutral syllable. The pupil responds, singing the syllable names.

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MARCH

Written Metric Dictation

The teacher should remember:

1. That the rhythmic sense is quite as essential as tone perception in music reading.

2. That many pupils are just as deficient in the ability to appreciate meter and rhythm as the monotones are in the power to match tones.

3. That regular and systematic practice is necessary to awaken and develop the sense of rhythm.

The uncertainty with which the problems of meter and rhythm are commonly presented, naturally and inevitably results in a like indefiniteness and weakness on the part of the pupil. The expression, "It is the time that bothers me," reveals the usual condition among readers of music. Since the problems of meter and rhythm are few and comparatively simple, this unfortunate condition is entirely unnecessary and disappears wherever there is a teacher who presents this side of the subject clearly and definitely.

The rhythmic sense may be developed in various ways outside of the music class. Marching, dancing, and various games are quite as effective as singing in awakening a feeling for rhythm.

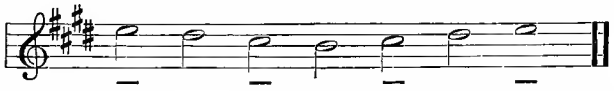
It is assumed that the class has had daily practice in beating two and three part measure, and in recognizing the meter of simple songs.

This oral training is now to be supplemented by the representation of meter and rhythm.

The following phrases are to be placed upon the blackboard **without bars or meter signature.**

Before singing the phrase, the teacher asks the class to try and find the kind of measure as they beat; that is, to discover whether the measure is " in twos " or " in threes " and which tones are strong. She then sings the melody to the syllable *loo*, and the class responds, singing the syllable names.

A pupil volunteers to indicate the accented beat with a dash, thus:



The bars are then placed, including the double bar at the end; also the upper figure (2) in the meter signature.

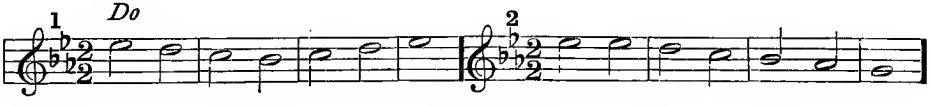
It is a trite rule of teaching that the pupil should not be told what he can readily discover for himself. The habitual breaking of this rule is poor teaching, destructive alike to interest and attention. In this written dictation, for example, the skillful teacher will lead the pupil to discover several things, besides the kind of measure, viz.—

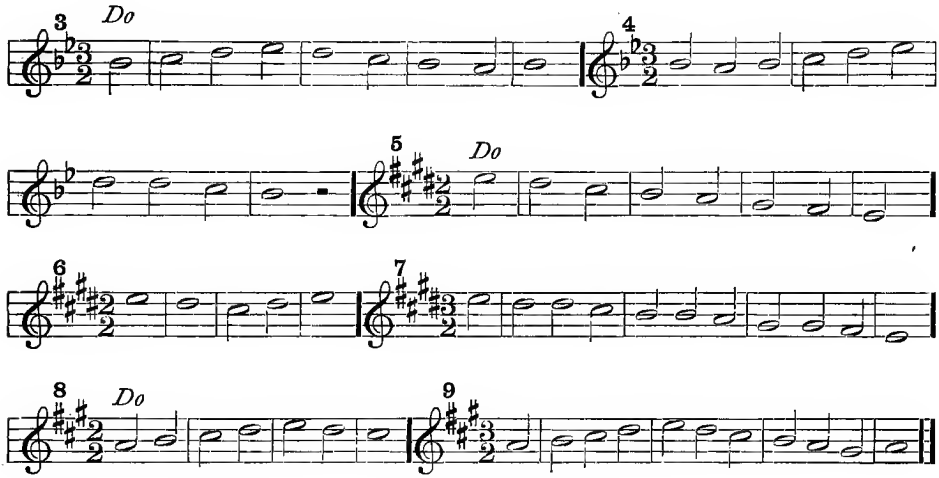
1. The place and use of the bar.
2. The significance and use of the double bar.
3. The meaning of the upper figure in the measure signature.

When the representation is complete, some one will volunteer to sing, or the whole class may sing, always after opportunity has been given to " get the thought " by silent singing.

Material for Written Metric Dictation

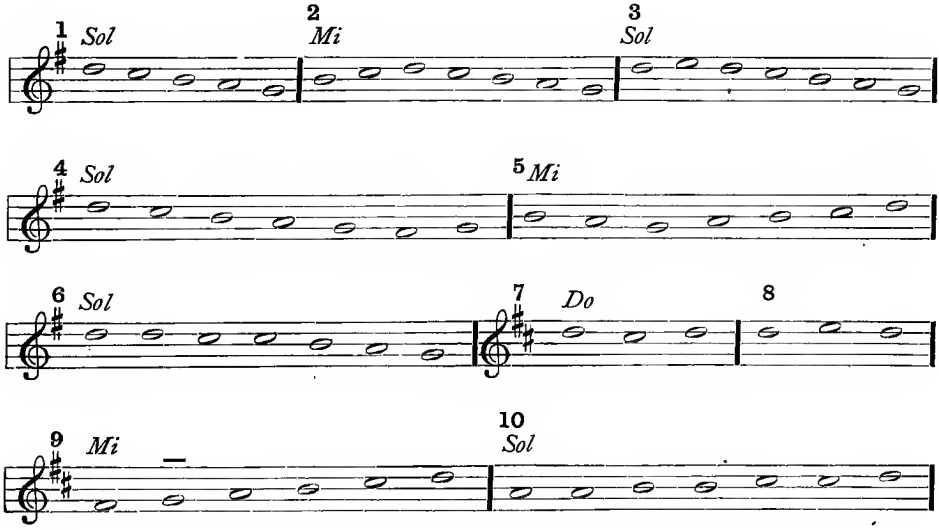
Note. It will be observed that this written metric dictation includes oral tonal dictation, the pupil recognizing and singing the tones before he represents the accent and meter.

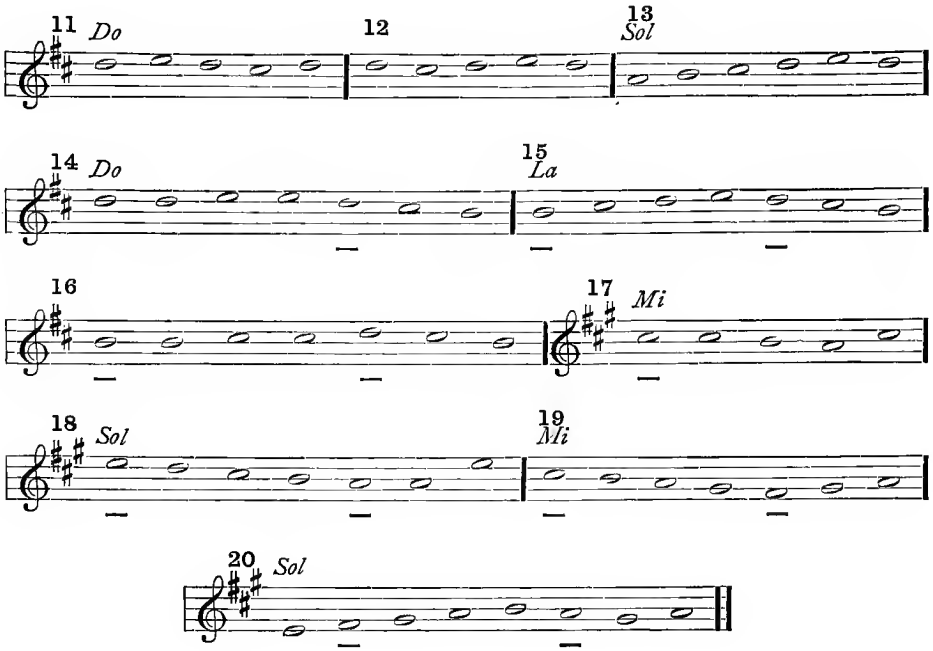




Material for Oral Tonal Dictation

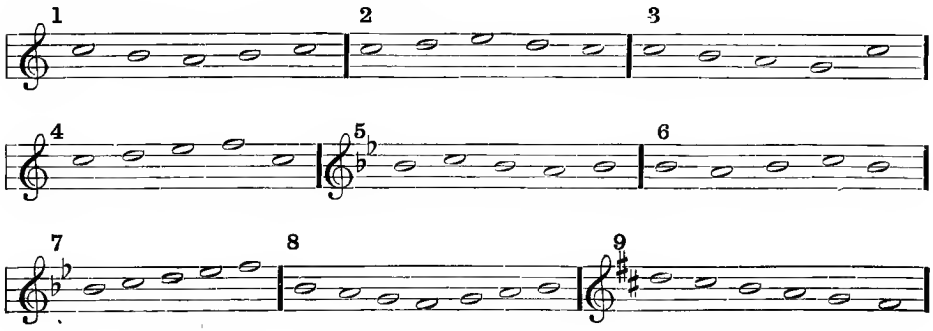
Heretofore the first of each group of tones has been *do*. By listening to the group as a whole, the pupil will learn to recognize the first tone when it is other than *do*. The class should sound *do* before the teacher sings.

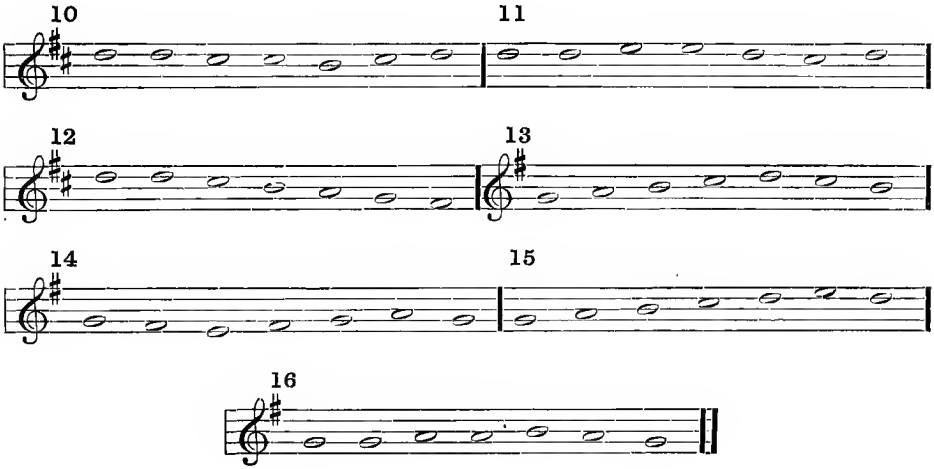




Material for Written Tonal Dictation

The teacher should draw the staff, place the clef, key signature, and the note representing *do*. After the writing is completed, the groups should be sung, the pupil first having opportunity to "get the thought" before he sings aloud.

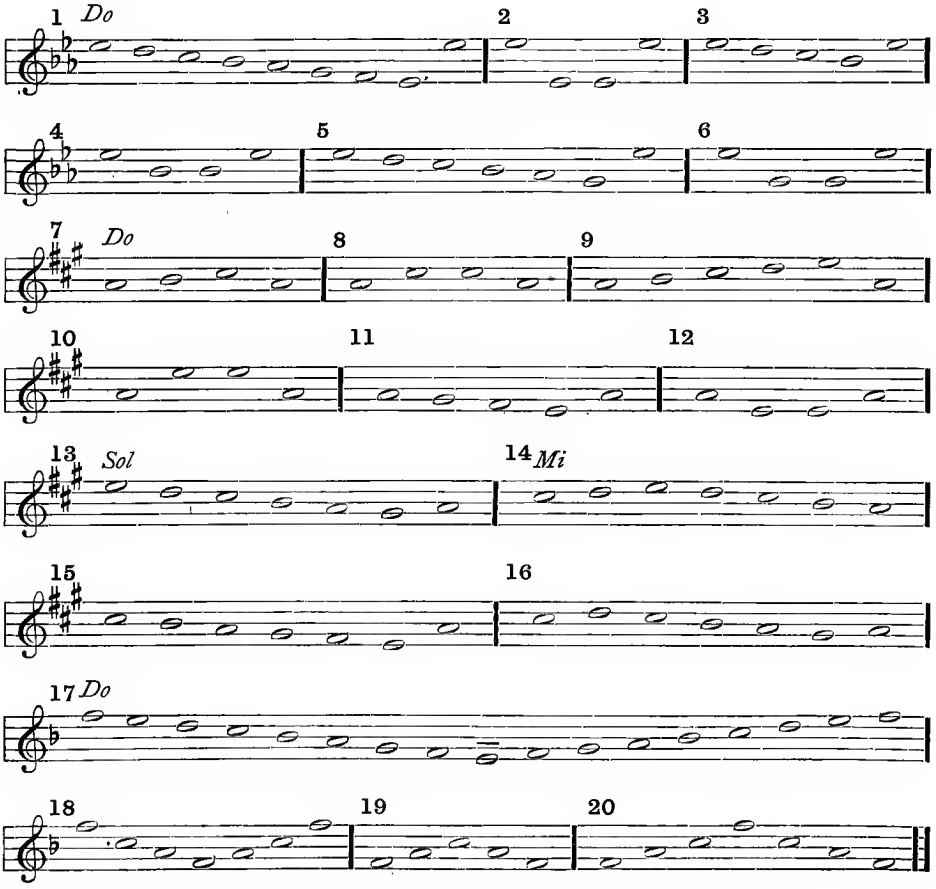



10
11
12
13
14
15
16

APRIL

Oral Tonal Dictation

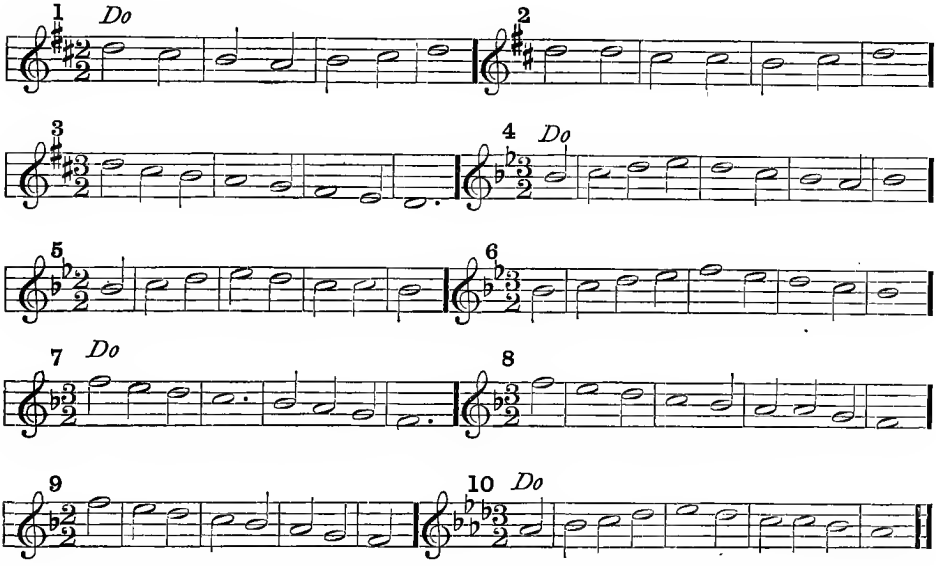
The teacher should sing with a neutral syllable and the pupil respond, singing the syllable names. Individual recitation should be carried on as practiced in the reading class.



Oral Metric Dictation

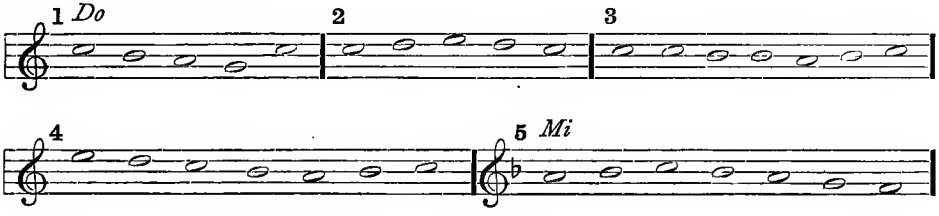
(Combined with Oral Tonal Dictation)

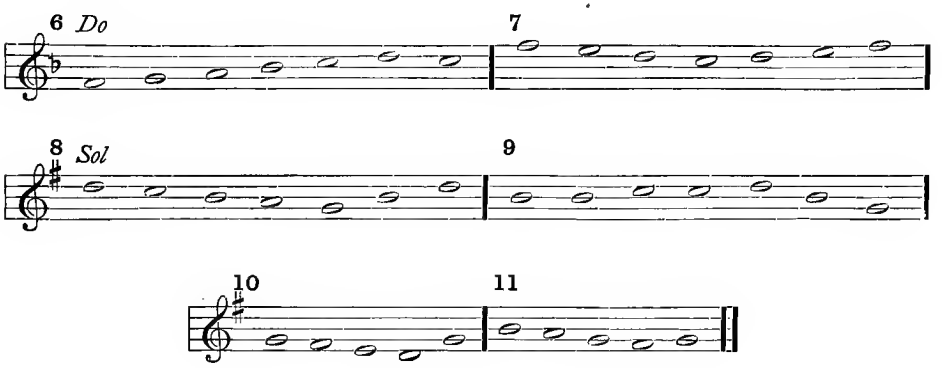
The phrases should be sung by the teacher to a neutral syllable and with a strong accent, the pupils listening and beating. The pupils still marking the tempo, respond by singing with the syllables and trying to discern the meter. Individual and class recitation should be alternately employed.



Material for Written Tonal Dictation

To be written on the blackboard by the pupil after he has recognized and sung the tones.

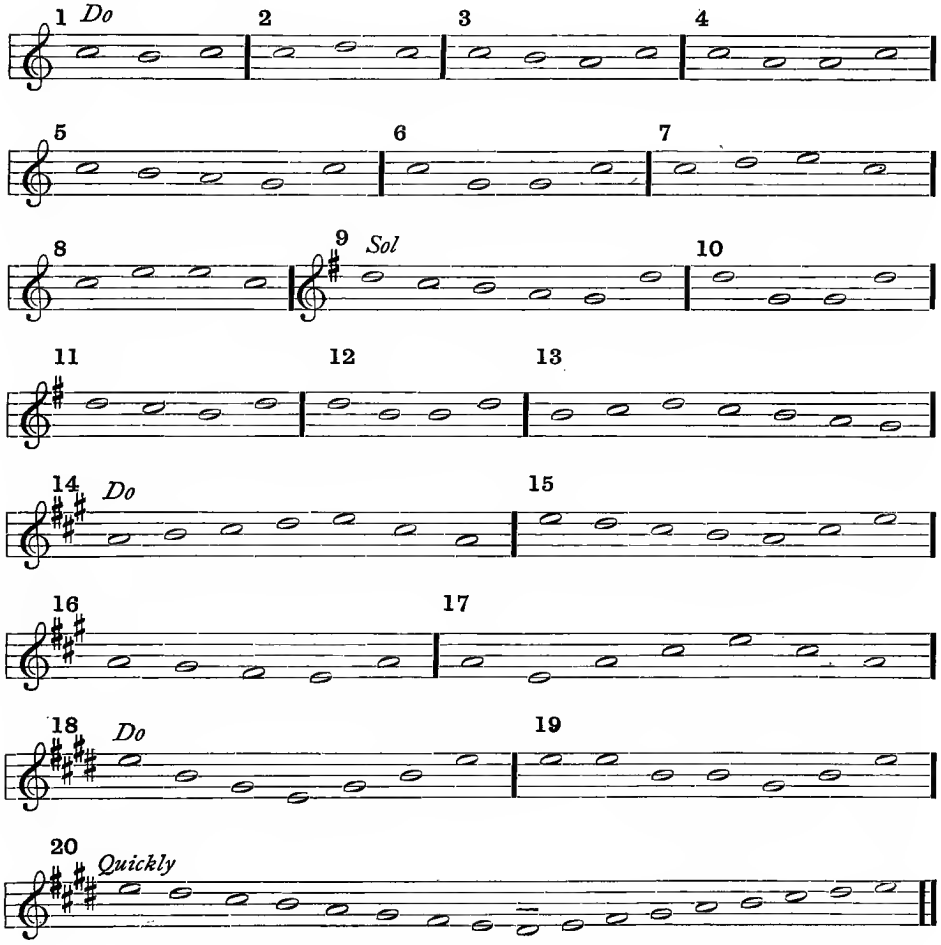



6 Do
7
8 Sol
9
10
11

MAY

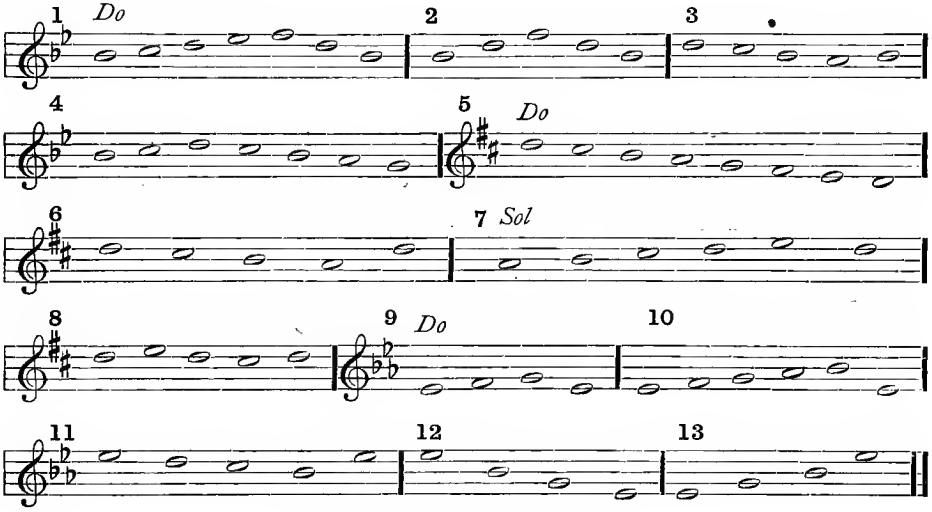
Material for Oral Tonal Dictation

The teacher sings to the syllable *loo*. The pupils respond, singing the syllable names.



Material for Written Tonal Dictation

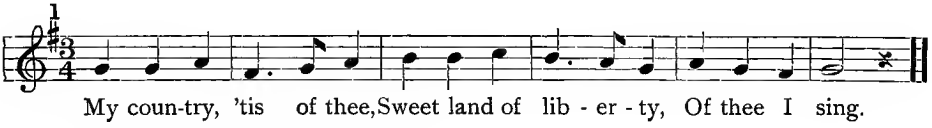
To be written on the blackboard by the pupil after he has recognized and sung the tones.



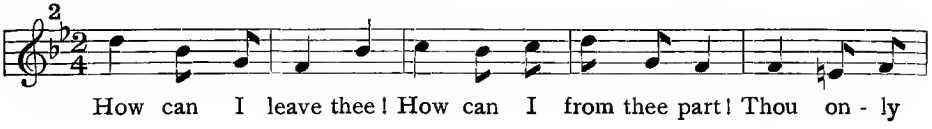
Oral Metric Dictation

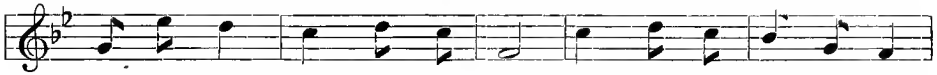
The teacher should sing the following songs with a marked, swinging rhythm, **taking care to avoid indicating the accent.** The class will beat and listen carefully, trying to discern the meter. During the month, each of the excerpts, and other familiar songs in two and three part measure, should be employed in this way.

AMERICA

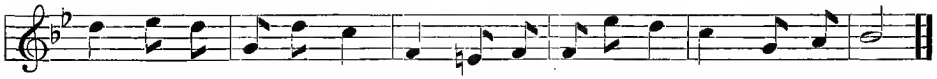


HOW CAN I LEAVE THEE



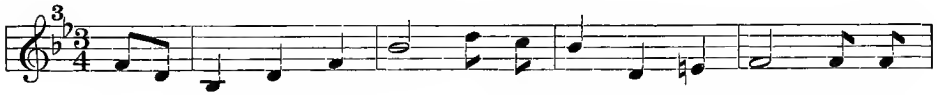


hast my heart, Sis - ter, be - lieve. Thou hast this soul of mine

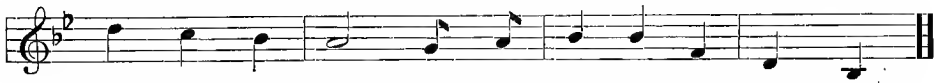


So close - ly bound to thine, No oth - er can I love, Save thee a - lone.

STAR-SPANGLED BANNER

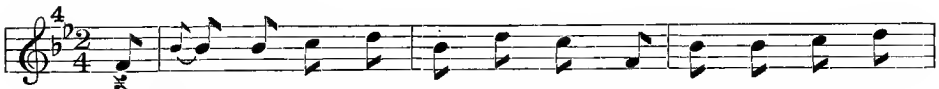


Oh! say, can you see by the dawn's ear - ly light, What so

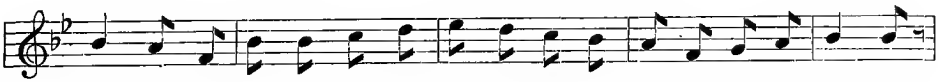


proud ly we hailed at the twi-light's last gleam ing?

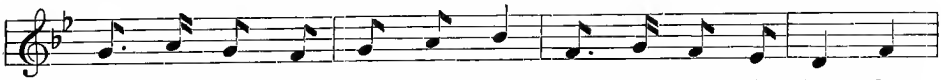
YANKEE DOODLE



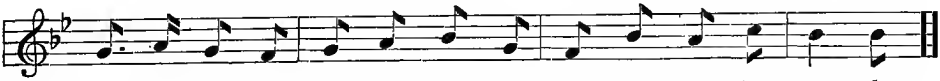
1. Father and I went down to camp, A long with Cap - 'n
2. And there I saw a cop - per gun Large as a log of



Good - in', And there we saw the men and boys, As thick as has - ty pud - din'.
ma - ple; They tied it to a lit - tle cart, A load for fa-ther's cat - tle.



Yan - kee Doo - dle, keep it up, Yan kee Doo - dle dan dy,



Mind the mu - sic and the step, And with the girls be han - dy.

DIXIE

5

I wish I was in de land ob cot - ton, Old times dar am

not for - got - ten, Look a - way, look a - way, look a - way, Dix - ie land.

JOHN BROWN HAD A LITTLE INDIAN

6

John Brown had a lit tle In dian, John Brown

had a lit tle In - dian, John Brown had a lit tle In - dian,

One lit tle In - dian boy. One lit - tle, two lit tle,
Ten lit - tle, nine lit tle,

three lit tle In dians, Four lit tle, five lit tle,
eight lit tle In dians, Seven lit tle, six lit tle,

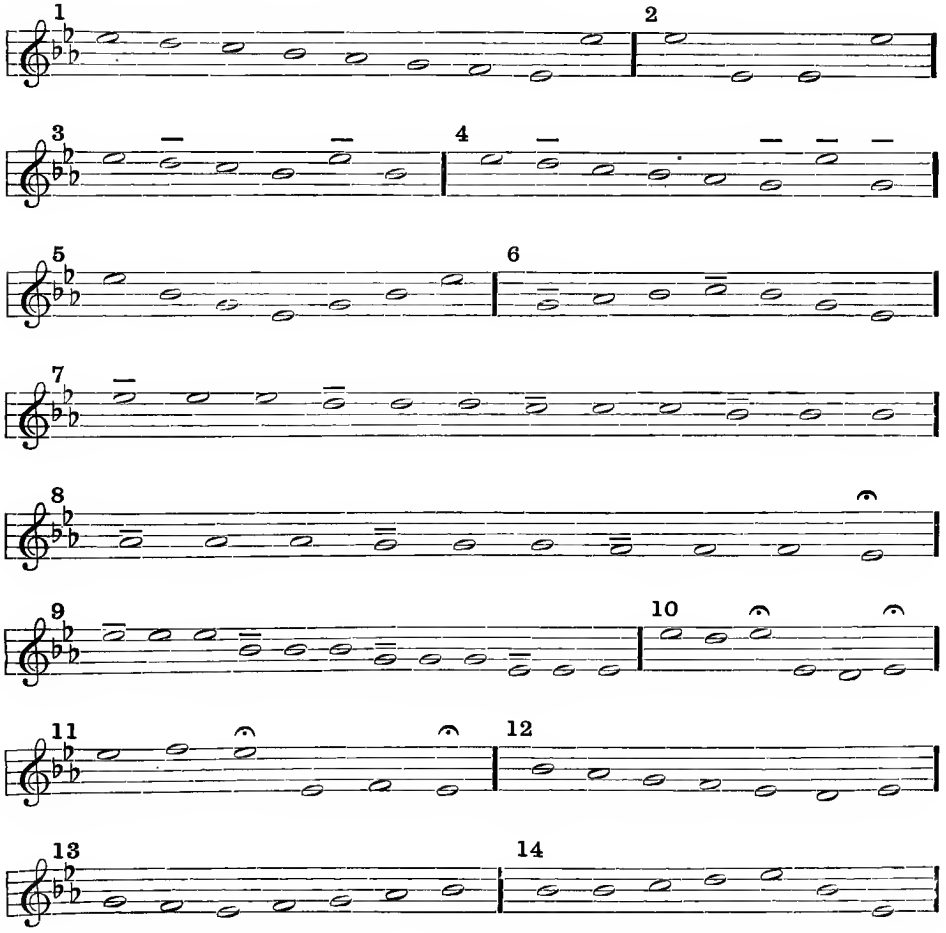
six lit tle In dians, Seven lit tle, eight lit tle,
five lit tle In dians, Four lit tle, three lit - tle,

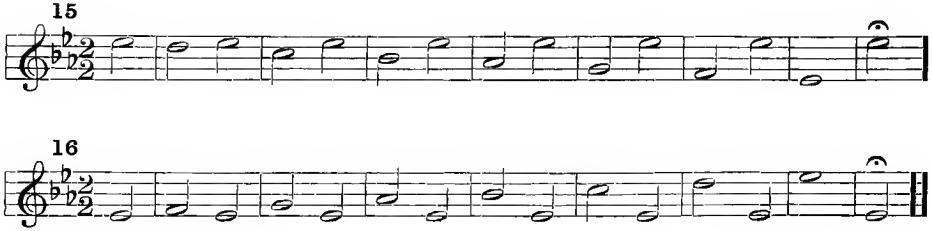
nine lit tle In dians, Ten lit tle In dian boys.
two lit tle In dians, One lit tle In dian boy.

JUNE

Oral Tonal Dictation

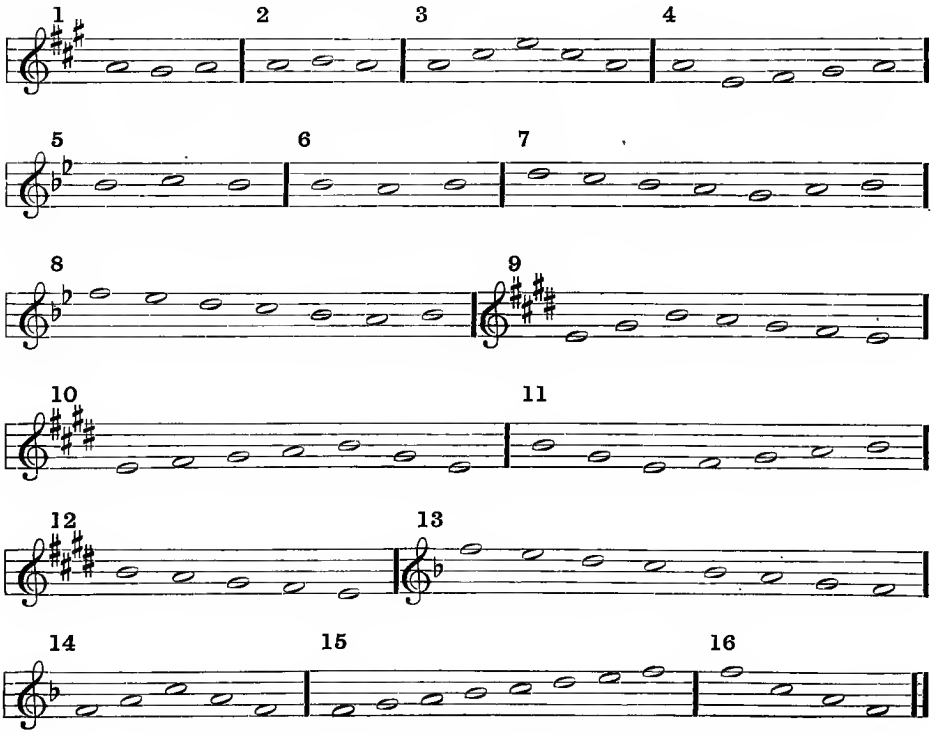
The pupil sings, using the syllable names, after recognizing the tones sung by the teacher to a neutral syllable.





Written Tonal Dictation

The teacher should draw the staff, place the clef, key signature, and the note representing *do*. After the pupils have completed the writing, the groups should be sung, the pupil first having opportunity to "get the thought" before he sings aloud.



SECOND YEAR

INTRODUCTION

The teacher should not forget that this tone and rhythm study is only one side of the work in primary music. The development which comes from the singing of songs is vitally important. Without this, the training in music is one-sided and mechanical. Only through the proper singing of suitable songs will a love and appreciation of the beautiful in music be awakened and cultivated. It is also by means of song that the rhythmic and tonal sense is quickened and developed.

It is all-important that correct habits of tone production be acquired during the first year in school, and that the head tone which is so delightful in children's singing, shall be preserved and not allowed to deteriorate. To attain this vitally important result, the teacher must maintain the same standard in all the singing. The tone quality should be just as good for the singing of the dictation and sight reading material as for the rote songs. The teacher must have the ability to discriminate between good and bad tone production, and the skill to eliminate bad tonal conditions. Any successful teacher who is not tone deaf, has the capacity to learn to do this, but it requires special training under an expert, and cannot be gained from reading only.

All who teach singing to children should know, and never for one moment forget:

1. That before maturity, children should sing with the light, flute-like, head voice, common to all normal children.

2. That the thick, heavy, lower voice should be used sparingly or be avoided altogether.

3. That music teaching in the public schools where a harsh, strident, throaty, unmusical and unpleasant tone is tolerated, does more harm than good and is a positive menace to the voices of children.

4. That it is the solemn duty of every teacher who attempts to teach singing to children, to prepare herself to give safe and intelligent instruction.

5. That in the matter of tone production, example is stronger than precept, and, therefore, the quality of tone used by the teacher, both in the singing class and throughout the day, is an important factor in producing good or bad results.

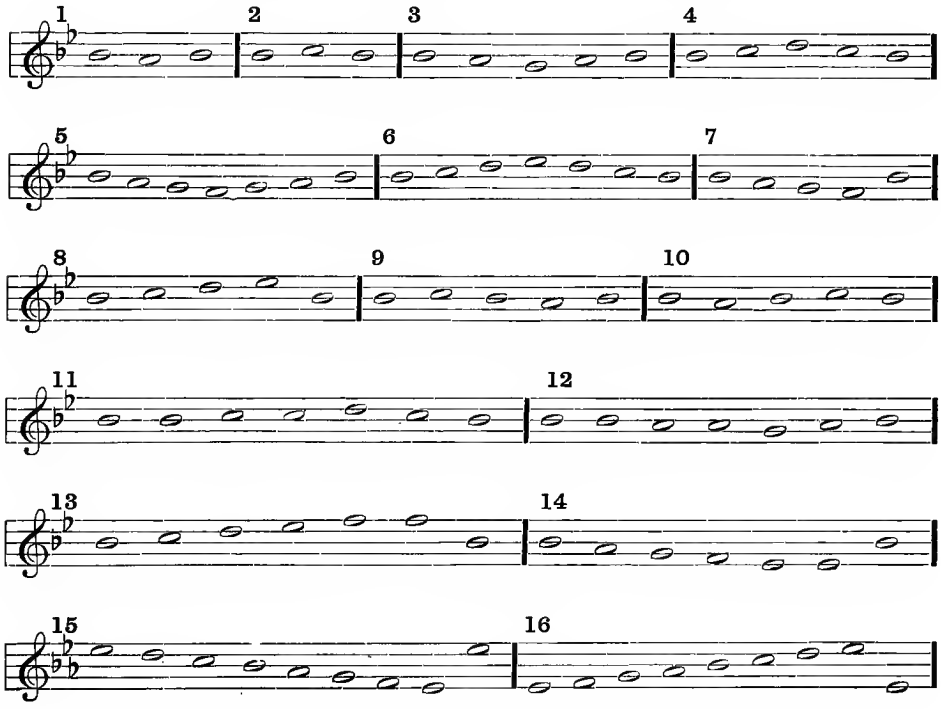
6. That owing to its technical character, vocal music in the schools requires skillful supervision, without which it is extremely unwise to make any attempt to teach the subject.

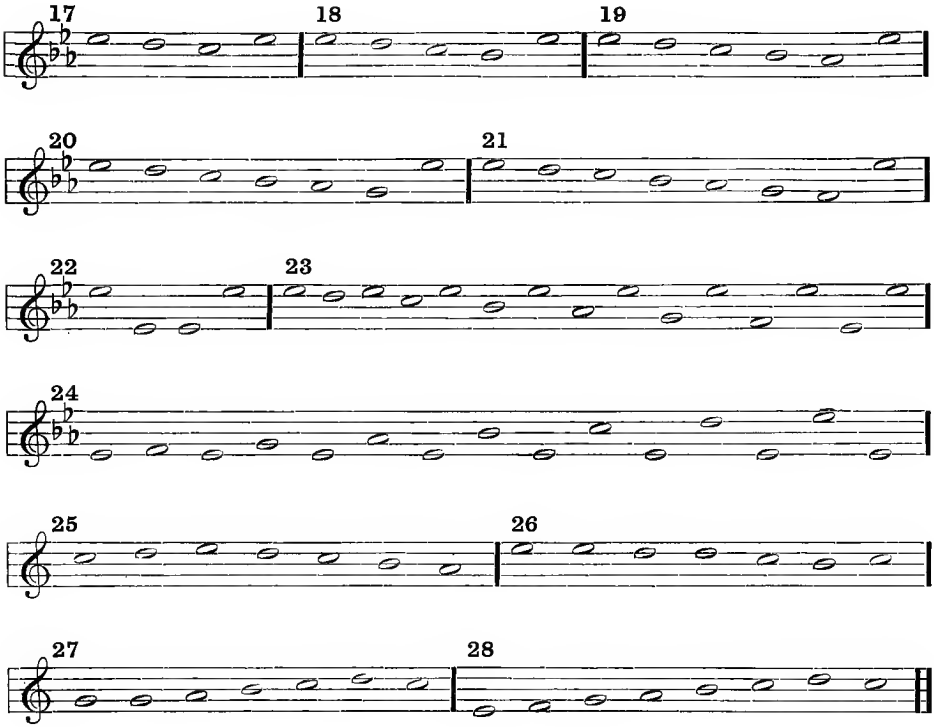
SEPTEMBER

The following material in oral and written tonal dictation is in the nature of a review, and is intended to overcome the inertia resulting from the long vacation.

The teacher sings with the syllable *loo*. The pupil responds, singing the Latin syllables. (Never allow the pupil to answer by **speaking** the syllable names. It is the tone, not the name, that is most important.)

Material for Oral Tonal Dictation





A more intimate knowledge of the scale should now be acquired. The pupil should gain the power to sing the scale, or any part of the scale, with a frequent change in the pitch of *do.*

In giving Series A, on the following page, the teacher sounds *do* (E flat, fourth space), and directs the pupils to sing *do ti la sol fa,* and to hold the last tone. While they sustain the *fa,* she directs them to call the tone *do* and to sing *do re mi fa sol.*

The syllable is now changed to *do* (E flat) and the class directed to sing *do ti la ti do.* The last tone should be the same pitch as the first. While the class holds the last tone, the teacher sounds E flat again to test the pitch.

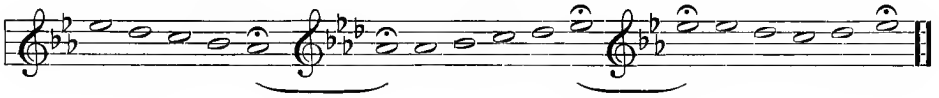
(The representation is for the teacher only.)

Series A:

Teacher.—

"Sing *do, ti, la, sol, fa.* Sing, *do, re, mi, fa, sol.* Sing *do, ti, la, ti, do.*"

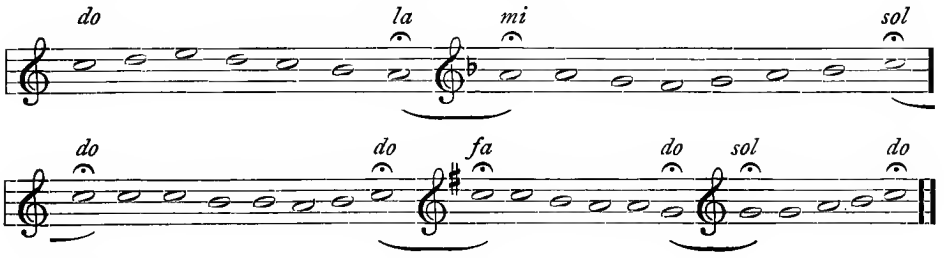
Call this tone *Do.* Call this tone *Do.*



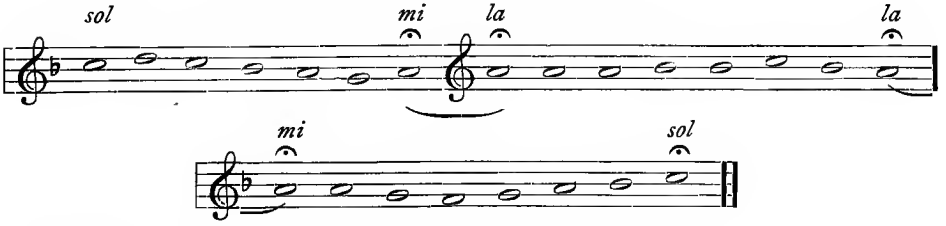
Pupils must be led to think the scale from the new pitch **before they sing.** They will soon realize that the solution depends entirely on the power to think the scale from the new starting place, and that the most important point is the **relation** of the tones to each other.

In the same manner as above, the teacher will direct and the class will sing as follows:

Series B: (By direction as in Series A.)

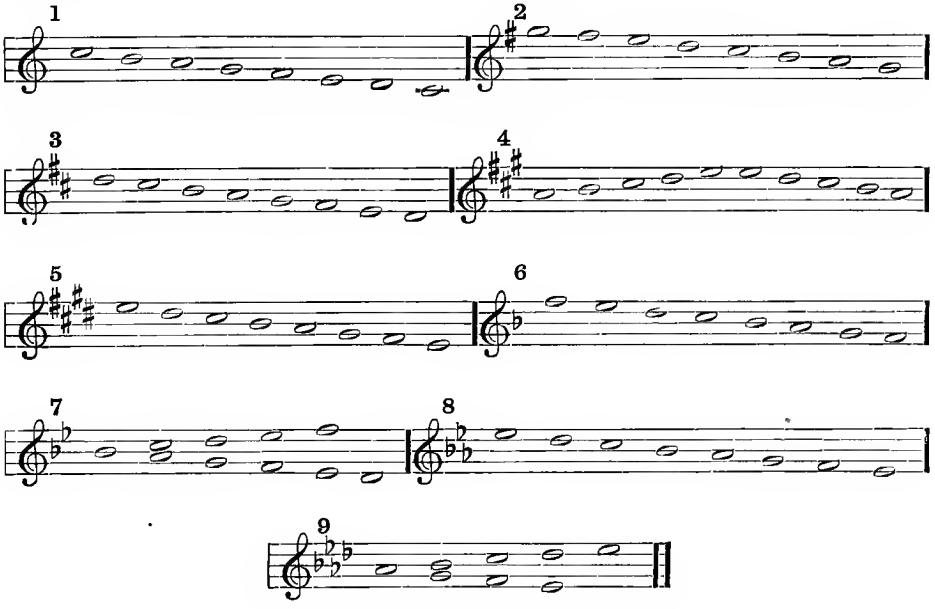


Series C: (By direction, as in Series A and B.)



Series D: (By direction, as in Series A, B and C.)

This, and all other problems in ear training, should be presented orally first, as before directed. This oral work should be followed by singing from the representation, the teacher directing with a pointer, using the scale written on the chart or blackboard with the different signatures, thus:



The material given orally in Series A, B, C and D, may be sung from these different representations of the scale, the teacher using a pointer and changing from one key to another, the class sustaining the tone and changing the syllable as before.

Blackboard Writing

There will be found some pupils in the class who do not write well on the blackboard. The time usually given to written tonal dictation will this month be devoted to the improvement of the blackboard writing. The teacher should insist:

1. That the chalk be held lightly between the thumb on the one side, and the first, second and third fingers on the other, and almost flat against the blackboard. (This will eliminate the disagreeable, squeaking noise.)

2. That the notes, clef, signatures, bars, etc., be made with a rapid, free arm movement.

3. That the hand does not rest against the blackboard.

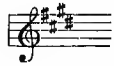
Much valuable time can be saved during the present and subsequent years by giving sufficient attention to the mechanical side of blackboard writing, to insure rapid, easy and legible work.

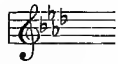
The teacher should stimulate and encourage the pupil's ambition to write his name, and all written lessons, neatly and legibly. It is highly important that the teacher's work on the blackboard shall be worthy of imitation. It will surely be imitated whether good or bad. Hurried, scribbled, illegible blackboard writing by either teacher or pupil, is most unfortunate and ill-advised.

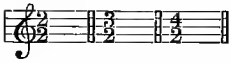
After drawing a staff the entire length of the blackboard, send as many pupils to the board as can work comfortably, and direct the pupils at the desks to work with pen or pencil, and paper.

Practice drawing the clef, beginning with a down stroke, thus: (1) , another down stroke (2) , calling attention to the ending on the second line, stating that the clef was originally a **letter g placed on the second line to locate the pitch g,** and that the printers and engravers have gradually changed it to its present form in the effort to make it more ornamental. A few minutes' rapid practice by the entire class will result in marked improvement.

Practice making the sharp, clearly stating the fact that the first one is always F♯ on the top line and that the others are placed

by counting **down four,** and **up five,** each sharp a little to the right of the preceding one, thus: 

In like manner, practice making the flat. The first one is always B flat on the third line, and the others are located by counting **up four** and **down five,** thus: 

Practice placing the meter signature, each figure filling two spaces,  Notes, rests, bars, etc., should be written rapidly and neatly, as **a writing lesson.** All of this work co-ordinates with the writing and drawing. Improvement in neatness and legibility of the music writing and in the freedom and facility of movement, will be equally helpful to the written lessons in arithmetic and language.

OCTOBER

Larger Intervals

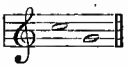
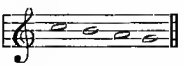
(Skips)

It is assumed that the pupil can now hear the scale tones without audibly singing the scale. When he sees the representation, he hears (thinks) the tones. Or, if the teacher sounds *do* and asks him to sing the scale or a scale exercise silently, the thought is as definite as though he repeated to himself a line of a familiar poem.

Therefore, the pupil can "read music," can "get the thought from the representation," just as definitely (and surely) as he can read a sentence in the mother tongue, but with the same limitations. He cannot and is not asked to read sentences containing new words, the sound and meaning of which he does not know. Likewise, he should not be asked to read melodies containing new intervals or rhythms, the sound and swing of which are unknown to him.

In each language, the sight reading is limited to the vocabulary. As in Primary Reading, a mastery of the sounds of the vowels and consonants gives the power to pronounce new words, so in music, a mastery of the scale carries with it the power to recognize and sing new intervals.

Rhythmic problems are to be deferred until the solution of the tonal problems is advanced.

The main problem now is the mastery of larger intervals (skips). The pupil should be led to think of these as the scale with one or more tones omitted. For example,  is simply  with *ti* and *la* omitted. If a pupil fails to sing *do sol* correctly, he should correct the mistake by thinking the intervening tones.

The eye will now be used to aid the pupil; first, to learn to think the intervening tones; second, to acquire the habit of thinking of the skips as a part of the scale with one or more tones omitted.

The material for interval study should be used as follows:

1. Place several of the exercises on the blackboard. While the teacher points to the notes, half of the class sing **all** the tones, and half sing only from the large notes, singing the others silently. (Each division should do both ways alternately.)

2. The class sing the tones represented by the large notes, firmly, and sing the tones represented by the smaller notes, softly.

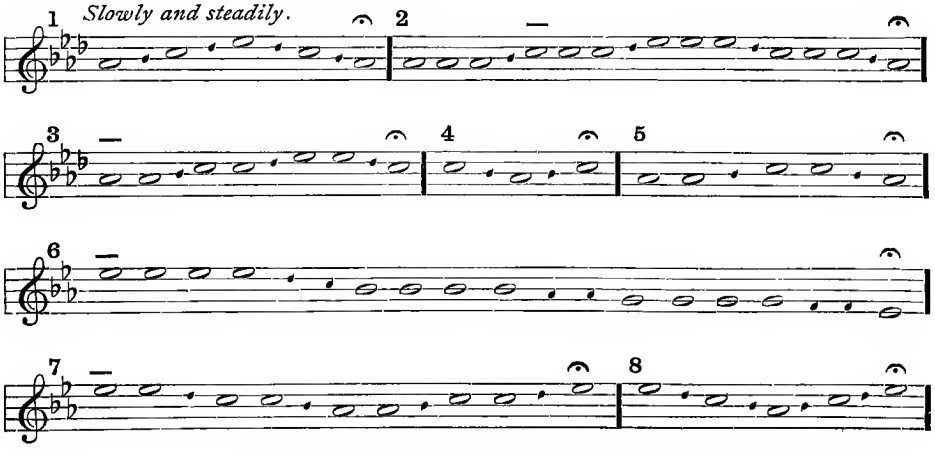
3. Sing the tones represented by the large notes and think the tones represented by the small notes.

4. Two pupils (instead of the entire class) sing as directed above.

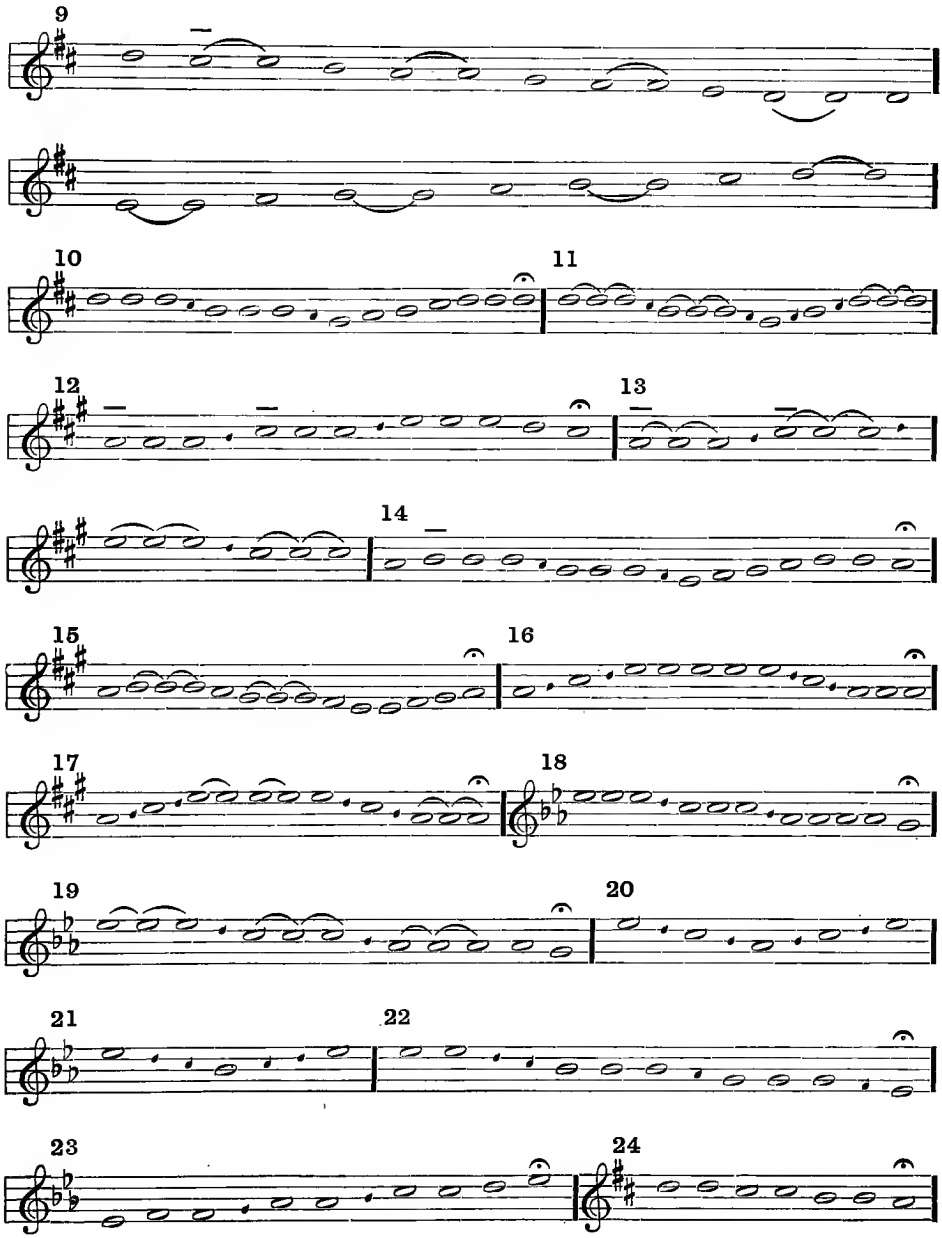
5. Individual singing by the pupil as the teacher (or a pupil) points. The teacher will gradually quicken the movement of the pointer as the pupil is able to think the intervening tones more rapidly and surely.

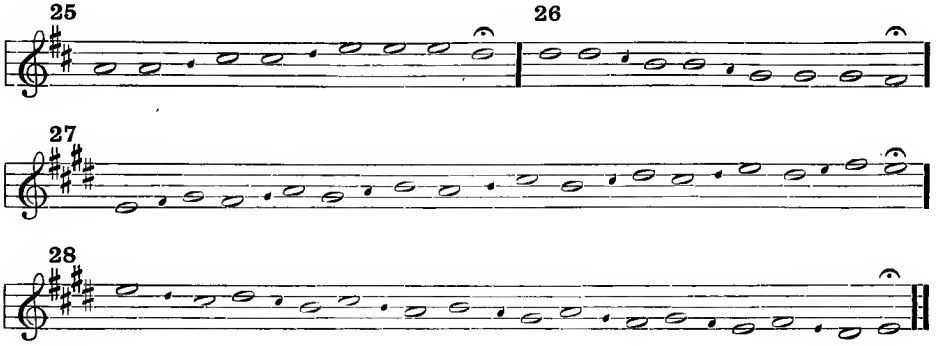
Material for Interval Study

To be copied on the blackboard.



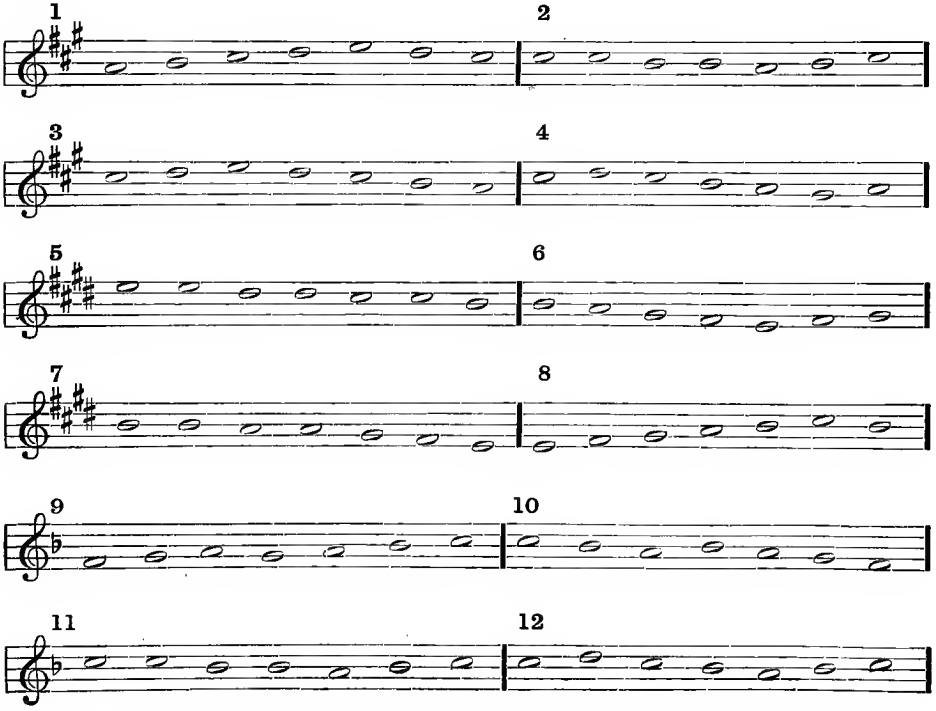
(Point to each note)

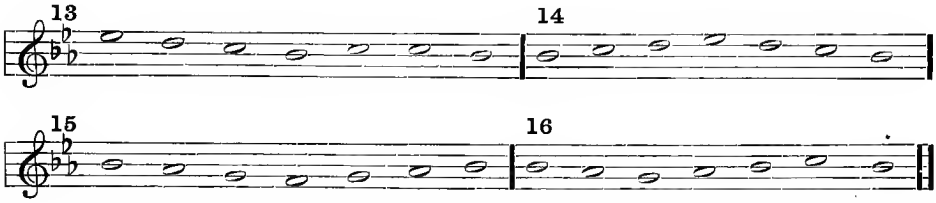




Material for Oral Tonal Dictation

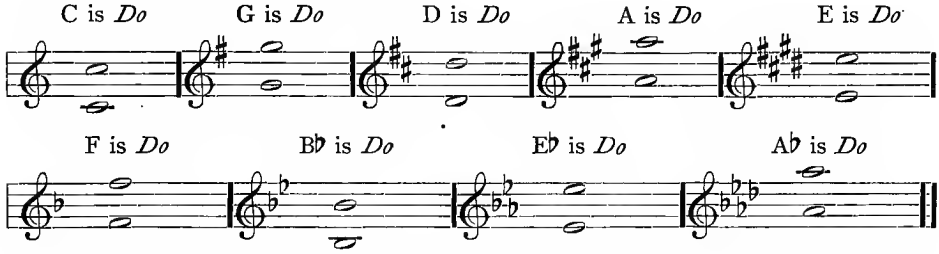
The teacher sings with the syllable *loo*. The pupil responds, singing the syllable names.





Written Tonal Dictation

The pupil should now place the clef and the key signature, and the note representing *do*. The staff, clef and key signatures should be placed at the top of the blackboard and remain throughout the year in full view of the school, thus:



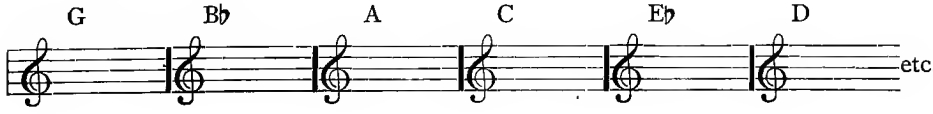
If there is no available blackboard space, place the above on heavy manilla paper and hang on the wall.

The teacher should avoid speaking of "the scales." The pupils know but one scale (not nine), which may begin on any line or space of the staff. "The scale from D," or "the scale from B flat," is the correct expression to use.

Exercises for Written Dictation

To be used as follows:

A staff is drawn on all available blackboard space, with various keys indicated, thus:



A pupil occupies each space at the board and places the key signature indicated. After the teacher sings the exercise with a neutral syllable, each writes. After writing, a pupil is asked to sing the exercise he has written.

Drilling on signatures, or letters on the staff, apart from their practical application, is unwise. Provided the teacher **constantly names all terms and signs as she uses them, the pupil will learn the letters and signatures and all other signs used in musical notation, as he learns words, by using them in their proper connection.** Furthermore, the pupil has a motive and interest in learning that for which he finds practical use.

Written Tonal Dictation

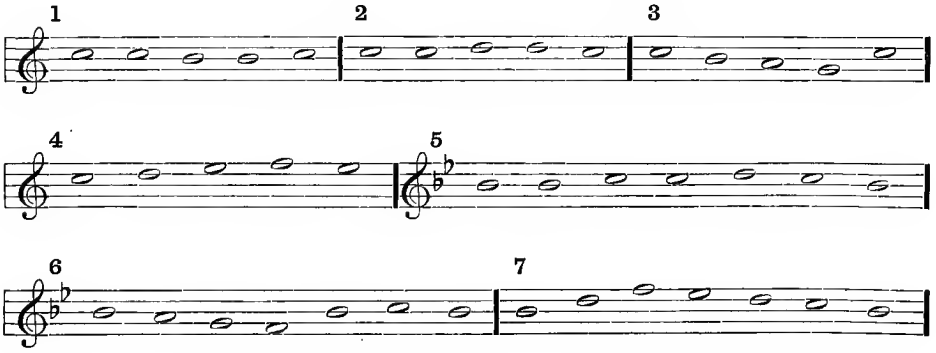
The material given below should be used as follows:

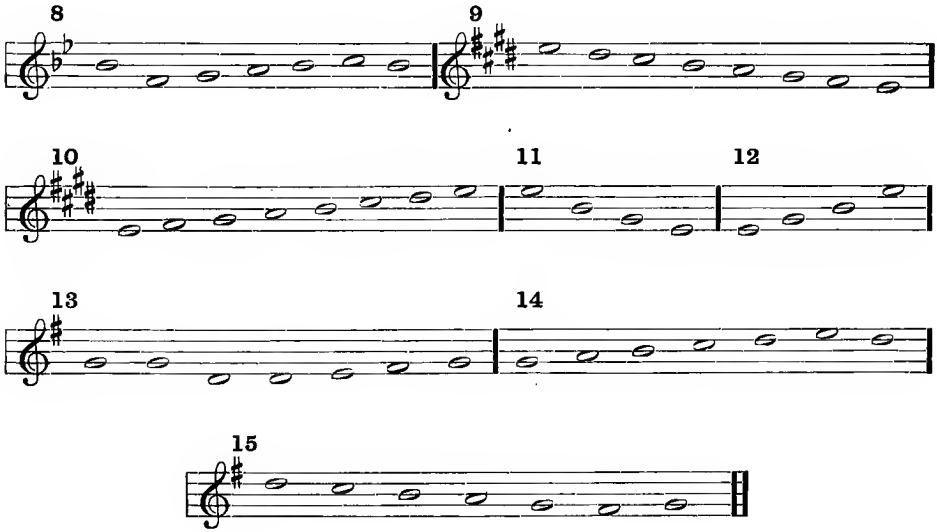
1. A pupil recognizes and sings the group of tones sung by the teacher to a neutral syllable.

2. The pupil places the key signature and writes the exercise on the blackboard.

3. After several groups have been written, a pupil sings them, always after opportunity is given to " get the thought " silently.

Material for Written Tonal Dictation





Metric Dictation

Each figure of the measure signature (measure sign) has a meaning entirely independent of the other. The upper figure shows the number of beats in the measure. The lower figure indicates the kind of note that has one beat.

The material is to be used as follows:

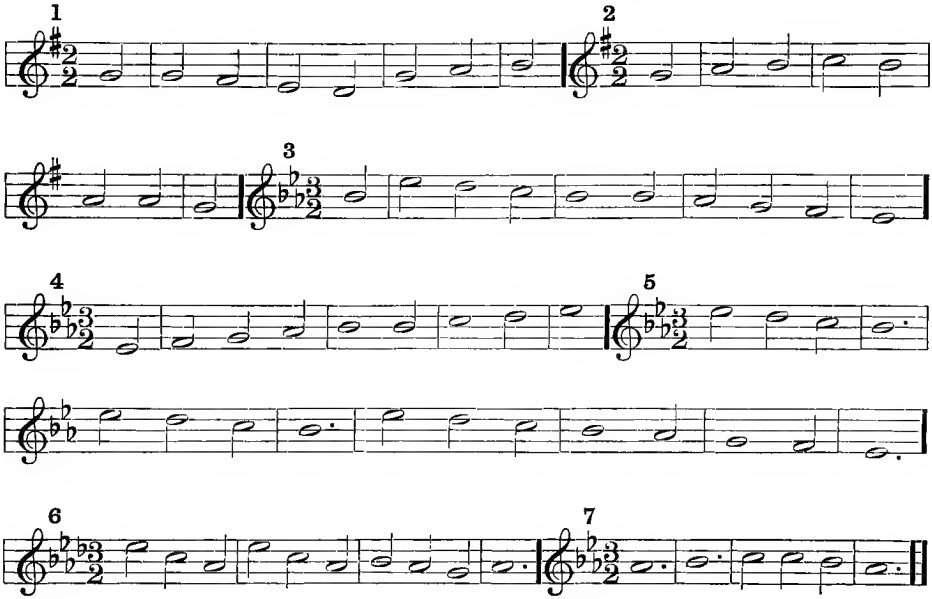
1. Place one or more of the melodies upon the blackboard, without bars or measure signature.

2. Sing the melody to a neutral syllable while the pupils beat and try to discover the kind of measure.

3. A pupil indicates the accent by placing a dash under the accented note. While doing this the pupil may count each measure audibly, and indicate with the chalk, how many beats each note and rest is to receive. The bars are then drawn and the measure signature placed, the pupil again counting.

4. Use the melody for sight reading.

Material for Metric Dictation



NOVEMBER

It is of the greatest importance that children sing " in tune." Constant " flatting " the pitch results in the habit of wrong thinking of the scale tones. If the class does not stay to the pitch, the first and most important duty of the supervisor and teacher is to discover and remove the cause of the difficulty. " Keeping the pitch " is entirely practicable in school singing, provided certain essential conditions are maintained:

1. The use of the light, flutelike " head " tone common to all normal children.

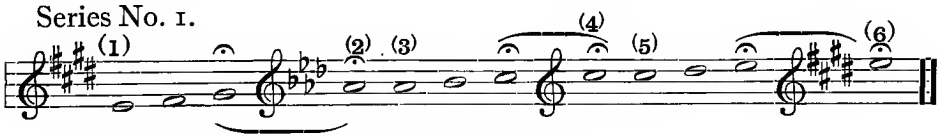
2. Constant use of a chromatic pitch pipe.

3. Prompt correction of false intonation (singing " out of tune "), and, therefore, avoidance of the habit of thinking the wrong pitch.

Oral Dictation

The use of the following series is intended to make clear to the class and to the teacher whether or not the singing is in tune. It will be noticed that the last tone is just an octave above or below the first.

Series No. 1.



The teacher sounds E on the pitch pipe and says:

(1) " Sing *do re mi* and hold the last tone until you are directed to sing again."

While the pupils hold the tone, she says:

(2) " Call this tone *do*.

(3) Sing *do re mi.*

(4) Call this tone *do.*

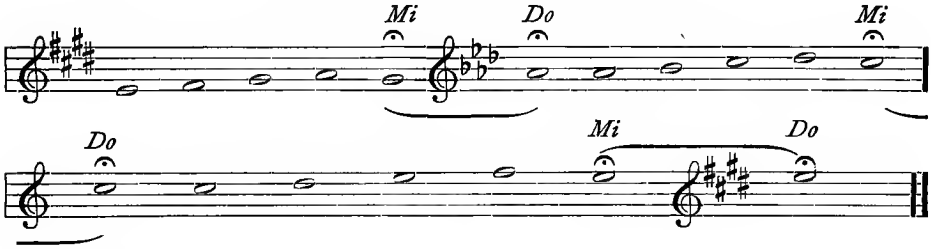
(5) Sing *do re mi.*

(6) Call this tone *do.*"

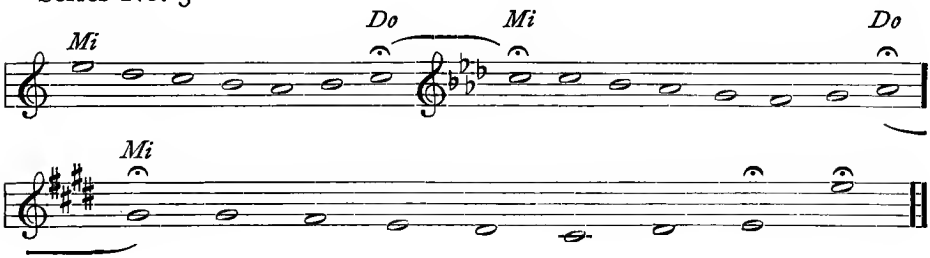
While this last tone (E) is held, the teacher sounds E on the pitch pipe.

If the pupils are below the pitch it is clearly evident to all that *do re mi* has been falsely sung.

Series No. 2. To be given in the same manner as No. 1.



Series No. 3



Interval Studies

See directions on page 40.

Go slowly at first, and remember that the all-important object is to cause the pupil to *think* (sing silently) the intervening tones indicated by the small notes. Although the thinking of these intervening tones is of vital importance and is the key to all true progress, it is not at all difficult, provided the teacher conducts the exercise properly.

Take a slow, steady tempo at first. Later, the pupil will be able to sing the intervals more rapidly. Finally, the teacher will take a quicker tempo and point to the large notes only.

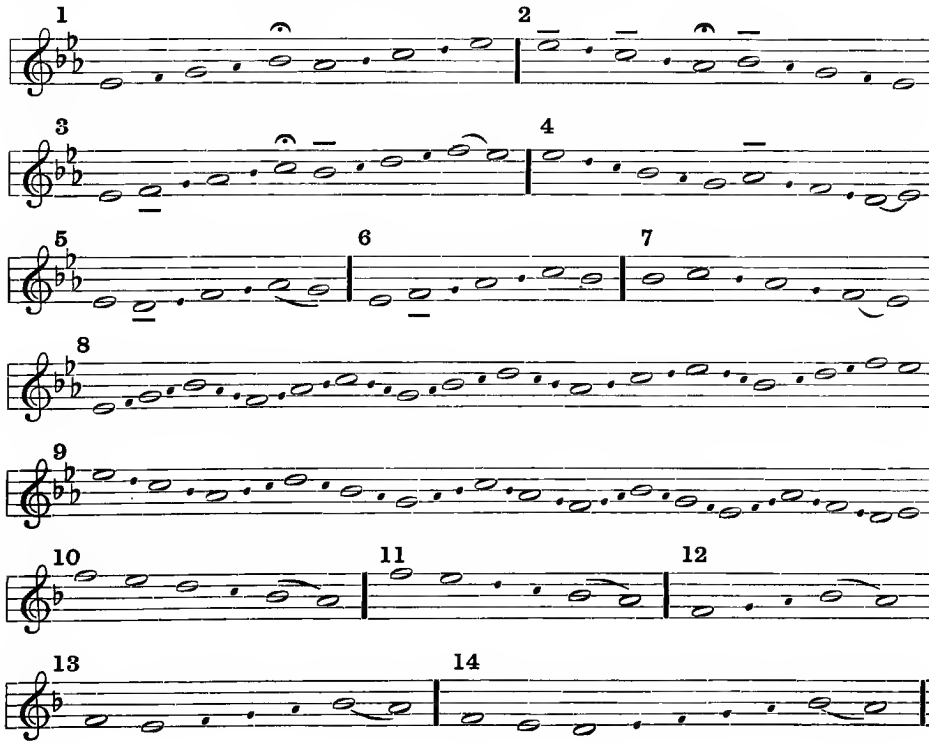
Certain tones of the scale are closely related and strongly influenced by adjacent tones. For example, *ti do* are almost " welded together," their relation is so close. *Ti* very strongly leads to *do*. Likewise, *fa* has a strong tendency leading to *mi*.

The pupil should be led to think of the two related tones as one idea.

Interval Studies

To be copied on the blackboard.

Sing aloud the tones represented by the large notes. Sing silently (think) the tones represented by the small notes.



Sequential Scale Studies

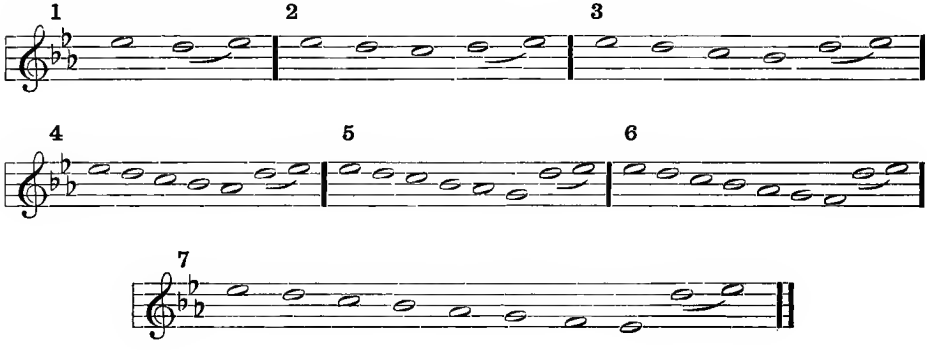
The following series of tone groups are sequential and should be completed by the pupil after the teacher has called for one or two groups, as indicated.

Each pupil should learn to sing both series rapidly and freely with the syllable names, singing each group as one thought, pausing to breathe between groups. *Ti do* are closely associated in each group.

Teacher: "Sing *do ti do.* Sing *do ti la ti do.* Sing *do ti la sol ti do.*"

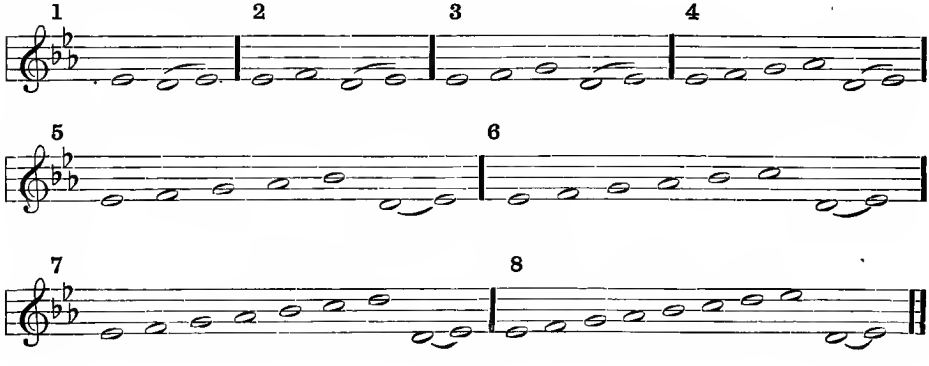
Series A:

Teacher: "Sing, *do ti do.* Sing, *do ti la ti do.* Sing, *do ti la sol ti do.*"



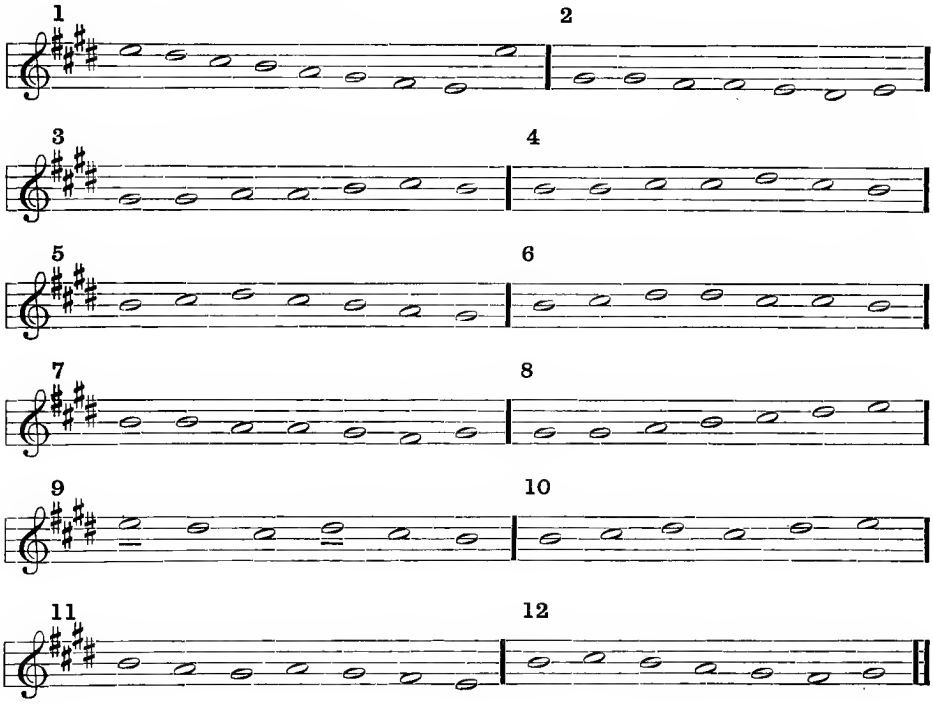
Series B:

Teacher: "Sing, *do ti do, do re ti do, do re mi ti do.*"



Material for Oral Tonal Dictation

The teacher sings with a neutral syllable. The pupil responds, singing the syllable names.

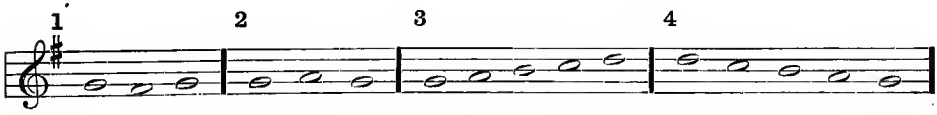


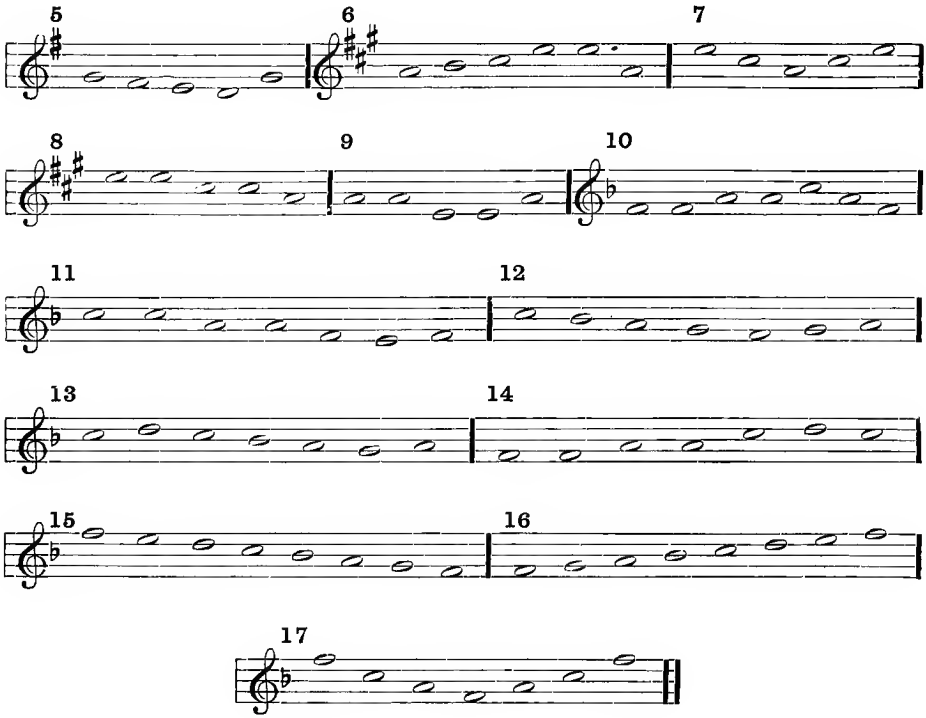
Written Tonal Dictation

See directions for Written Tonal Dictation for October, page 43.

Pupils at the blackboard will place the clef and key signature as indicated by the letter placed above each space.

Material for Written Dictation





Metric Dictation

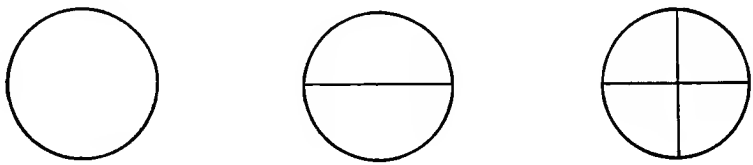
Only whole and half notes and the corresponding rests have thus far been employed in the representation. There is no vital objection to the use of the quarter note at the first representation. However, inasmuch as the appreciation of note values is principally a matter of comparison and therefore of judgment, it is obviously best to defer the multiplicity of note values until the pupil has developed somewhat, during the first year and part of the second. Inasmuch as the whole note is simpler to make, encourages freedom of movement in writing, and is also the logical unit of note values, it is employed in the first representations. The half note logically follows, and the two furnish

sufficient variety of notes for the simple rhythms so far employed. No difficulty whatever will be found with the new representations unless it be in the mind of the teacher.

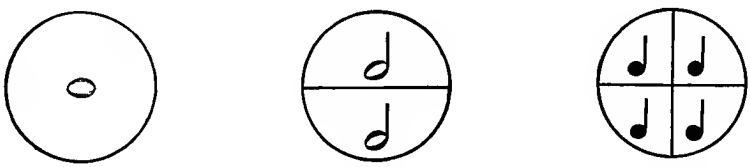
Studies in Rhythm

Introduction of the Quarter Note and Quarter Rest

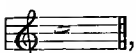
Introduce the quarter note in the following manner: Draw three circles on the blackboard, dividing the second into two, and the third into four equal parts, thus:



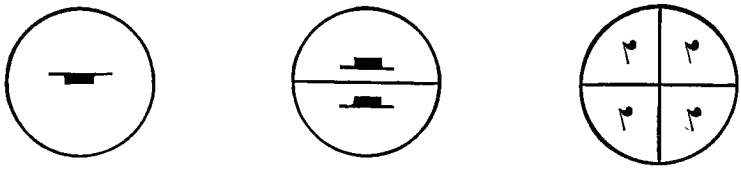
Lead the pupils to designate the first a whole circle; each of the parts in the second, a half circle; and each in the third, a quarter circle. Place in the first, a whole note, in the second, two half notes, and in the third, four quarter notes, thus:



Counting one for each quarter, lead the pupils to discover how many counts should be given to the half and to the whole note.

Let the pupils beat four part measure and sing to *loo* at the pitch  , while the teacher points first to circle No. 3, then to No. 2, No. 1, etc.

In the same manner illustrate the relative values of the different rests, thus:



Suggest that the whole rest is so heavy it sinks below the line, and that the quarter rest looks like a figure 7 reversed.

By representing both notes and rests as illustrated above, and pointing first to the notes and then to the rests, the comparative value of the rests may be fixed also.

Beat and sing aloud for the notes; beat and count silently for the rests.

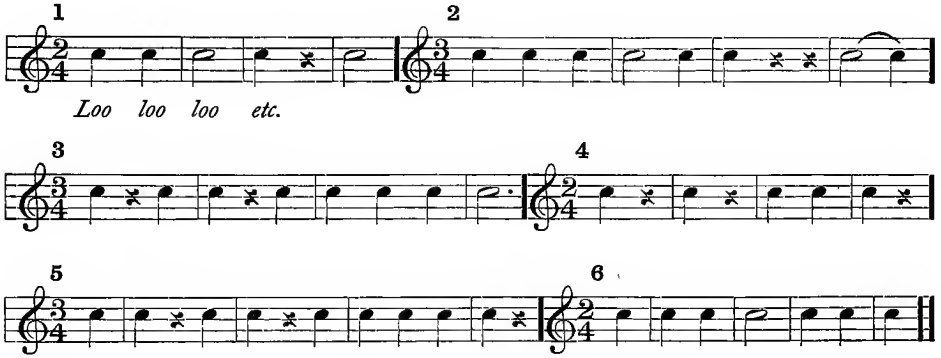
At different times during the month, the material for Rhythm study will be placed on the blackboard and used as follows:

The teacher sounds the key tone and directs the pupils to beat and sing the measure to which she points, using the syllable *loo*, and repeating the measure until she points to another. Do not discontinue this until the pupil can go from a measure to any other without breaking the rhythm.

This is a simple and effective way to fix in the mind the measure value of notes and rests. If the pitch indicated is used and care is exercised to keep a pure " head " tone, the practice will tend to improve the tone quality as well as to fix the note and rest values.

Studies in Rhythm

There are two beats in a measure. A quarter note has one beat.



Written Metric Dictation

The material given below should be used as follows:

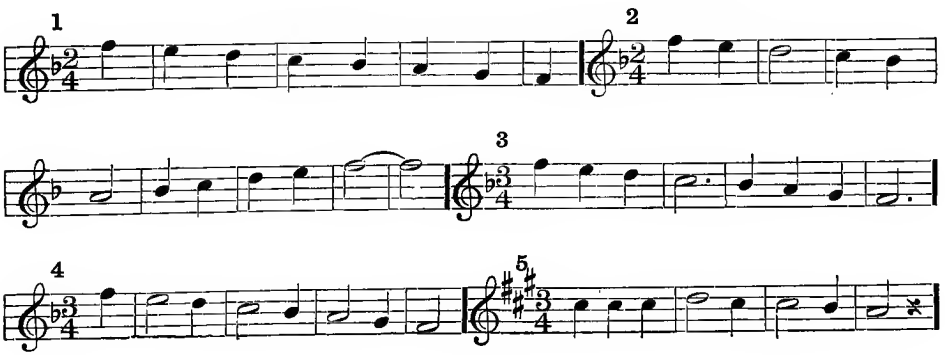
1. Place upon the blackboard without bars or measure signature. (This should be done before the music period.)

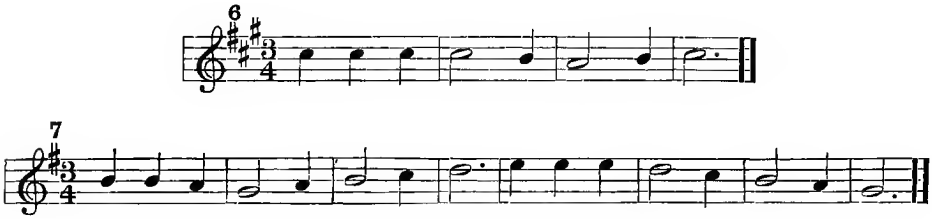
2. Sing with a neutral syllable, while the pupils beat and try to discern the meter. (The teacher should be careful not to indicate the accent by any movement of the hand or body.)

3. Direct a pupil to place a dash under the accented part of the measure and then place the bars and measure signature.

4. Use the completed melodies for individual and class singing, first silently, then aloud.

Material for Written Metric Dictation





There is a boat up-on a sea; It nev-er stops for you and me.

DECEMBER

The supervisor or principal will provide a blank book in which the records suggested below may be entered and kept for future reference.

Make a list of the names of the pupils in the class. After each name leave room for three columns, thus:

Names	(1) In tune?	(2) Oral Tonal Dictation	(3) Written Tonal Dictation
John Doe	O.K.	Oct. Nos. 1, 2, 3, 4, 5, 6, 7	Nov. Nos. 3, 5, 6, 7 and 9
Richard Roe	Flats the pitch	Oct. 1, 2	Oct. 1, 2, 3

During the month, instead of doing advanced work, make a record of each pupil's standing, based upon three tests:

1. Singing alone Series No. 2 of November Oral Dictation, page 48.

2. Singing alone five or more oral dictation exercises selected from the October or November Series, pages 42 and 51.

3. Singing and writing five written dictation exercises selected from the October or November Series, pages 44 and 51.

JANUARY

The significance and individuality of each scale tone is due to its **relational** effect. The following tone groups will not be difficult for the pupils if they are led to think correctly. For example, the key tone is easily kept in mind. If the tone above (*re*), is closely associated in the mind with the key tone (*do*), then the two sounds, *re do*, are as easily recognized as the key tone alone.

The dash over or under the note indicates a slight accent.

The slur suggests the two tones to be " welded " together.

Much of the material for oral tonal dictation is sequential. The teacher should encourage the pupil to form the habit of completing the sequence without direction. For example, the groups from 2 to 7 inclusive, from 8 to 14 inclusive, from 20 to 26 inclusive, are sequential and after two groups are sung, may be completed by the pupil without help from the teacher.

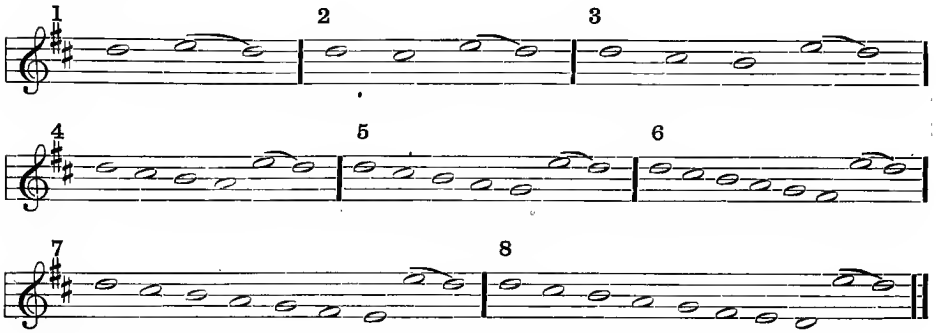
Oral tonal dictation may be sung by direction instead of by imitation. In directing No. 1, the teacher sounds *do* on the pitch pipe and says: " Sing *do re do.*" In giving No. 2, " Sing *do ti re do.*"

Sequential Scale Studies

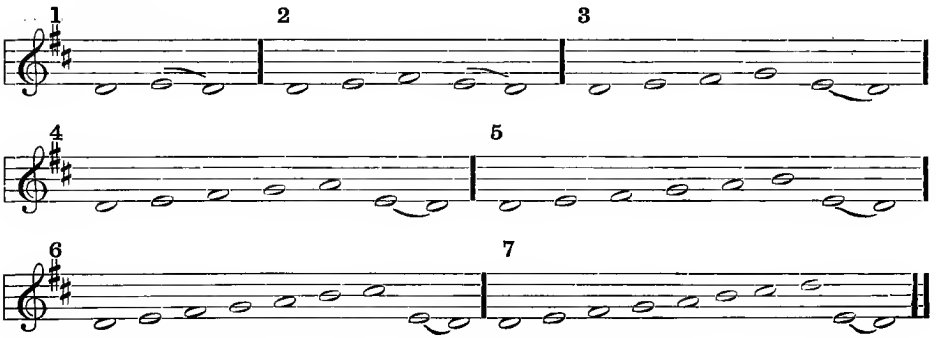
It is important that each singing pupil shall learn to sing these groups rapidly and freely. These studies are intended to give the pupil automatic use of the scale tones. Their use will be continued until the pupil can sing familiar melodies by syllable without the representation; that is, until the tones of familiar tunes are readily known to the pupil. He then really knows the scale.

In the following series, *re do* are " welded " together as one thought.

Series A:

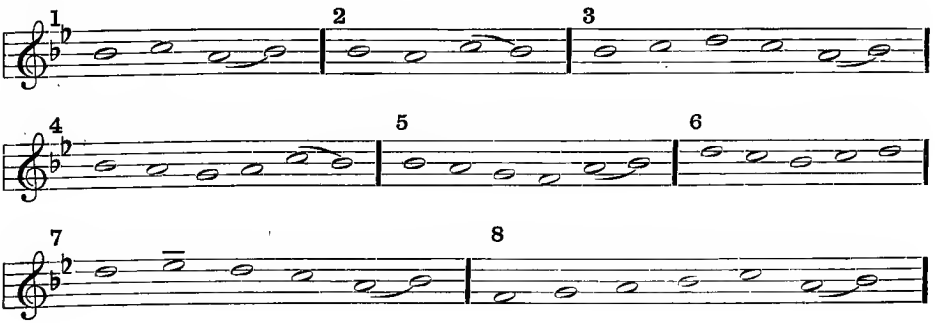


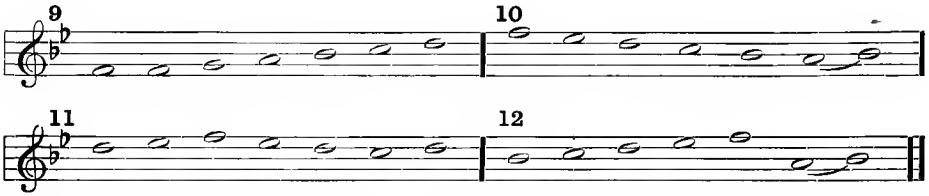
Series B:



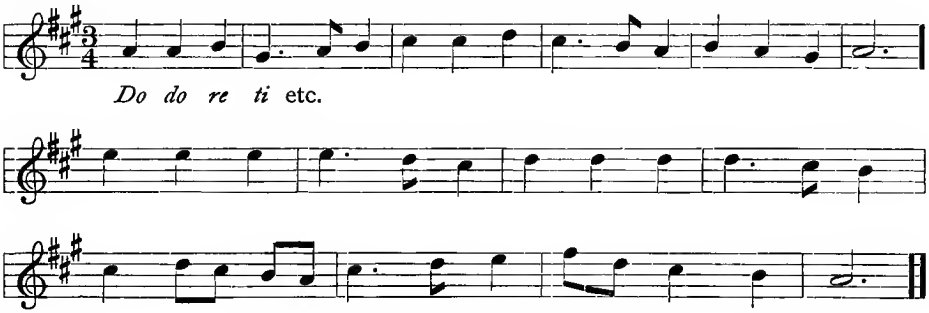
Material for Oral Tonal Dictation

The teacher sings to the syllable *loo;* the pupil responds, singing the syllable names.

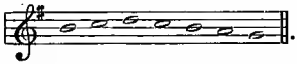




Perhaps the best way to determine the pupil's knowledge of the scale tones is the syllabizing of familiar tunes, without the representation. It is assumed that the pupils know the tune America. Allow all to try to sing the syllables. Do not be satisfied with the results until each singing pupil can syllabize the tune. Some of the pupils will have to learn the syllables to the tune by repeated singing. This is also valuable scale study at this stage.



Written Tonal Dictation

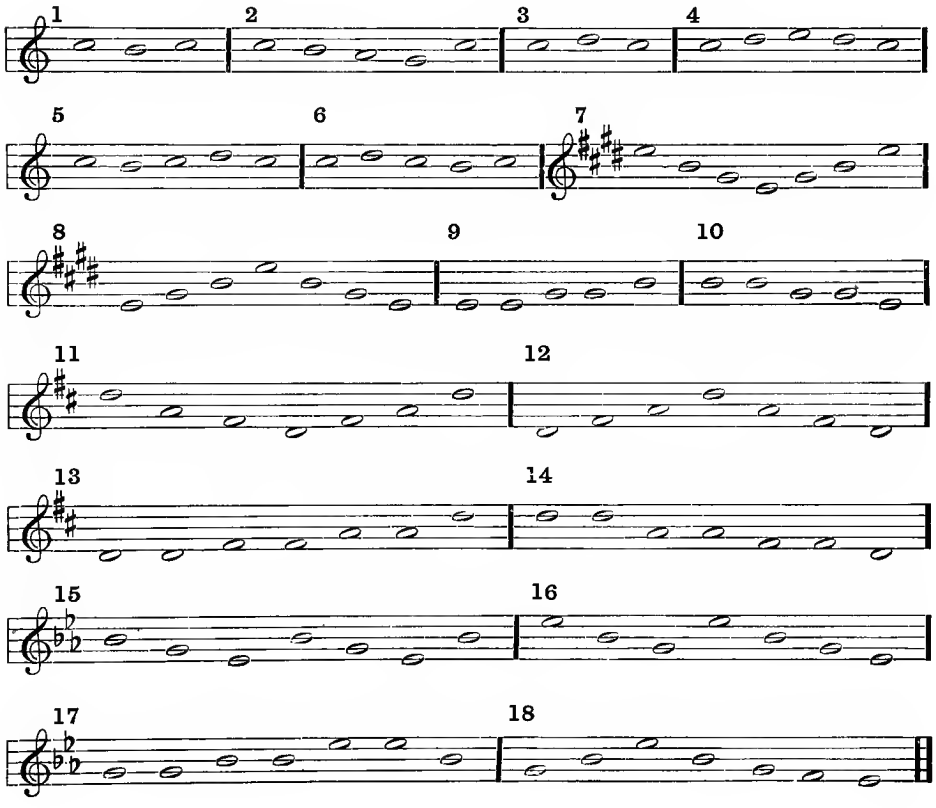
The teacher draws the staff on the blackboard (a staff liner is almost indispensable), and after sounding the *do*, sings with a neutral syllable,  . A pupil responds by singing the syllables and writing the group of notes on the blackboard. After several groups have been written, another pupil is called upon to sing the entire series.

The exercise may be varied in different ways:

1. By several pupils writing at one time in different keys.
2. By the entire class singing the different groups of tones.

3. By the pupil or the class singing while closing the eyes or looking away from the board. The last is a most excellent method, compelling the pupil to " think the tones " before singing.

Material for Written Tonal Dictation



Written Metric Dictation

Before the lesson begins, one or two of the following melodies should be placed upon the blackboard, without bars or measure signature.

The teacher will sing with a neutral syllable and with strong accent,

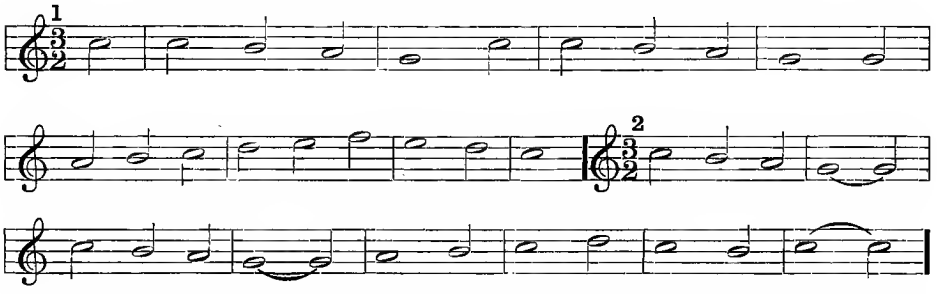
the pupils listening and beating. A pupil places a dash under the accented note, afterward placing the bars and the upper figure of the measure signature.

To do this, the pupil must discover the number of beats in each measure and the beat with which the exercise begins. He must also know the measure value of each note and rest employed.

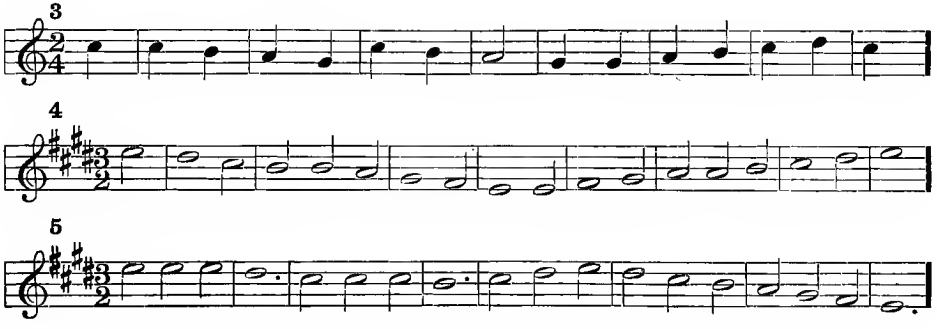
The pupil should form the habit of counting each measure as he locates the accent and places the bars. For the present the counting may be audible.

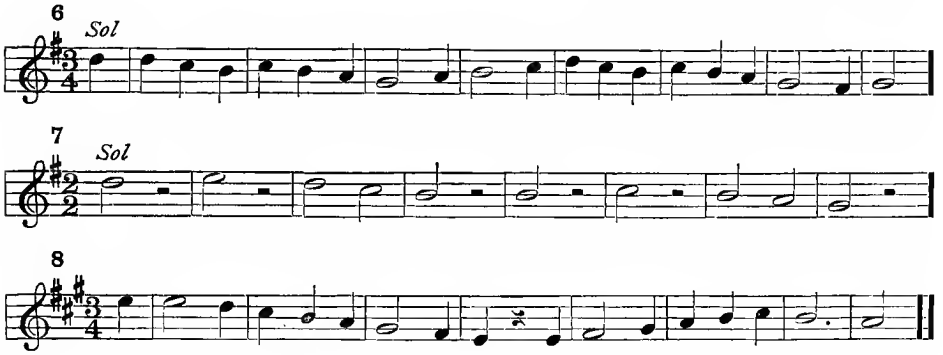
When the representation is complete, a pupil or the entire class may sing, after having sung the melody silently.

Material for Written Metric Dictation



(After No. 2 is completed and sung, the teacher will explain how 𝅗𝅥 𝅘𝅥 = 𝅗𝅥 ·, then substitute 𝅗𝅥 · for 𝅗𝅥 𝅘𝅥)




6
Sol
7
Sol
8

FEBRUARY

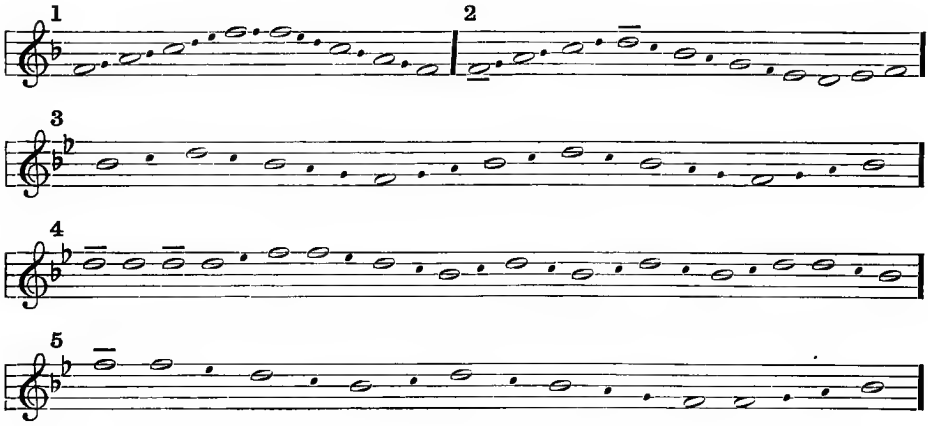
Interval Studies

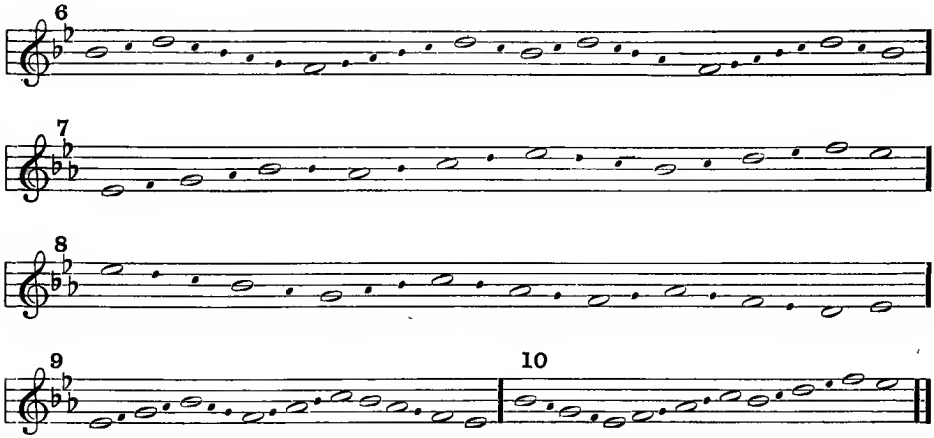
The pupil's success in the singing of intervals depends upon his ability to think (sing silently) the scale tones. To gain this power has been the main object of the tonal dictation. The teacher should make sure that the pupils are interested in gaining this power. Without interest and enthusiasm, the greatest impetus to progress is lacking.

The following material should be used as follows: After placing several groups of notes on the blackboard, the teacher directs the pupils to sing aloud as she points to the large notes, and to sing silently as she points to the small notes.

If the pupil or class fails, allow one pupil only to sing the tones represented by the small notes. Gradually quicken the tempo (speed) until intervals can be sung without pointing to the small notes.

Interval Studies





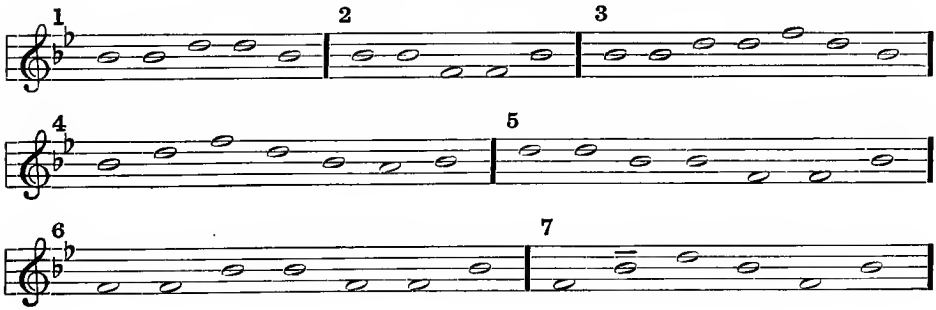
Material for Oral Tonal Dictation

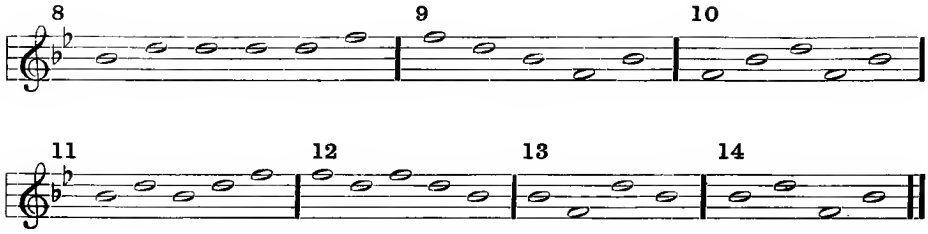
The teacher sings with the syllable *loo*. The pupils respond, singing the syllable names.

The mastery of the intervals in these groups will be hastened by the use of the Reveille as a song to be learned by syllable.

Should the pupils find difficulty in recognizing the tones, the teacher may copy the groups on the blackboard and point to the small notes which she has inserted to represent the omitted scale tone.

Material for Oral Tonal Dictation



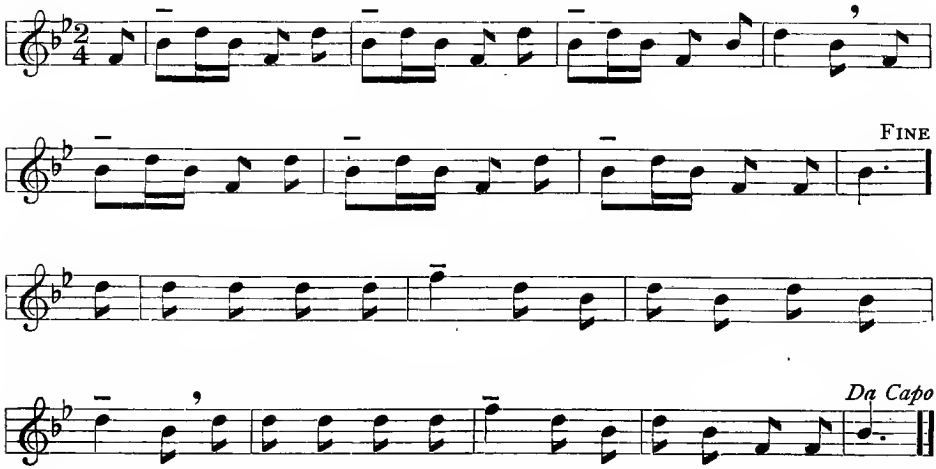


BUGLE CALL, U. S. ARMY, "THE REVEILLE"

Interest the children in the Reveille, one of the United States Army Bugle Calls, by telling them a story or two concerning the use of the bugle calls. They will soon commit this one, and it is desirable that they should do so.

The teacher will sing the melody with *loo*, a little at a time and slowly, at first. The pupils will respond, singing " by syllable." Use this Bugle Call until the class can sing it through rapidly from memory. Retain it as a song to be sung, with the syllable names.

BUGLE CALL, U. S. ARMY, "THE REVEILLE"



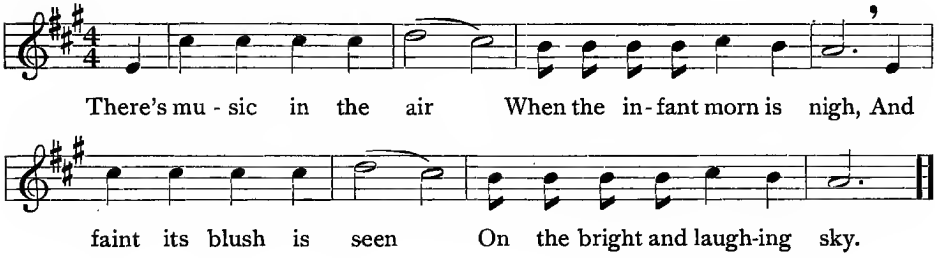
Studies in Rhythm

Four Part Measure

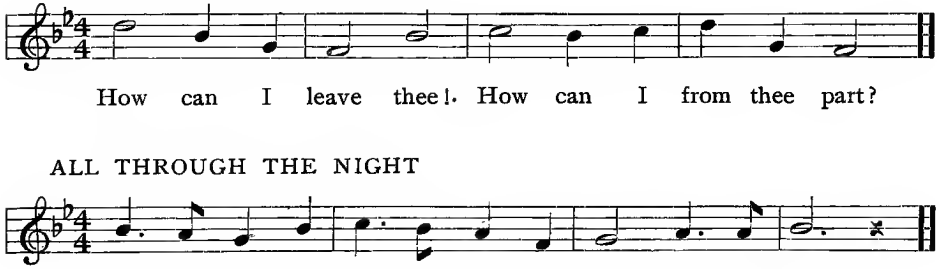
Presumably the class knows several rote songs in four part measure. Have a part of the class sing the song while the other part beat and count by fours. Call attention to the two accents, a strong accent with the first beat and a slight accent with the third beat.

The teacher will sing the following melodies while the class beat and count by fours.

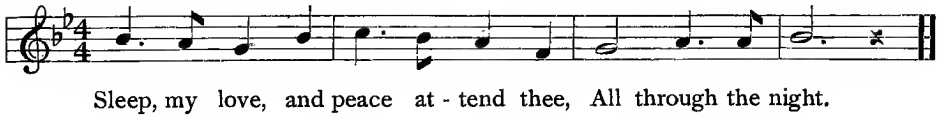
MUSIC IN THE AIR



HOW CAN I LEAVE THEE



ALL THROUGH THE NIGHT



Written Metric Dictation

The material on the following page should be used as follows:

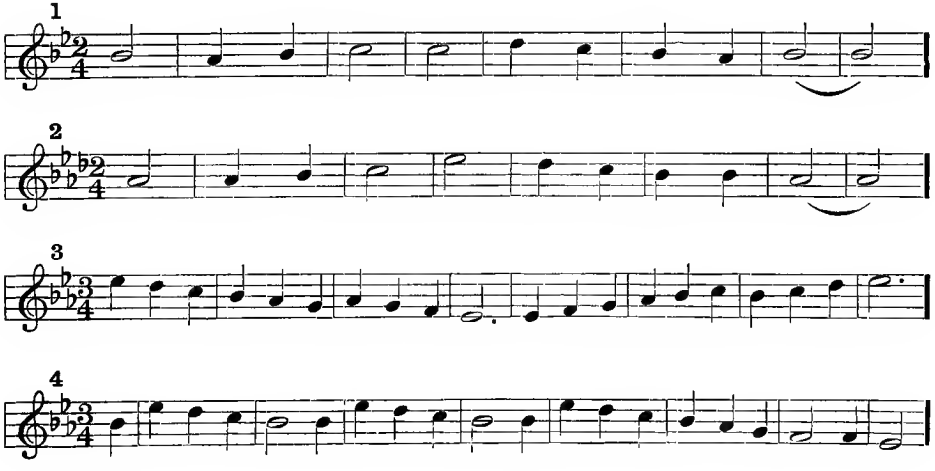
1. Place one of the melodies upon the blackboard, without bars or measure signature.

2. Sing (or play) the melody with a marked accent while the pupils beat and try to find (a) the kind of measure (whether it is two or three part); (b) the location of the first accented tone (whether the melody begins with the accented or the unaccented part of the measure).

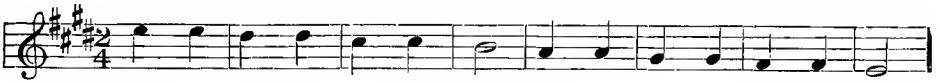
3. Direct a pupil to mark the accent with a dash, place the bars, not omitting the double bar at the end, and place also the measure signature. Every pupil should be led to see clearly that the upper figure of the measure signature indicates **the number of beats in the measure,** while the lower figure indicates **the note having one beat.** At this stage, it is well to require the pupil to " think aloud " as he locates the accent, places the bars and measure signature. In $\frac{3}{4}$ measure, for example, he will count "one, two, three," as he places the dash, and again as the bars are drawn. As the figure 3 is placed, the pupil says, " There are three beats in a measure," and as the 4 is made, "A quarter note has one beat." Both teacher and pupil should be able to " talk and chalk " simultaneously.

4. After the melody is complete, use it as a reading lesson.

MATERIAL FOR METRIC DICTATION

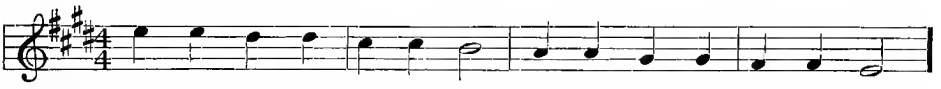


5a

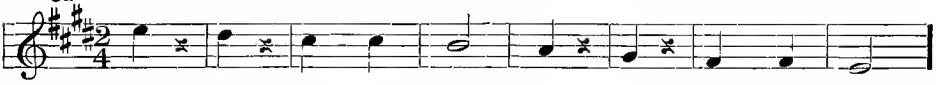


After 5a is completed, represent 5b by erasing every other bar in 5a, and lead the pupils to see the necessity for the change in the measure signature.

5b

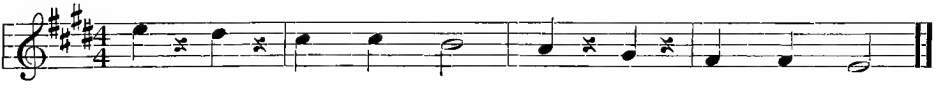


6a



After 6a is completed, represent 6b by erasing every other bar and changing the measure signature.

6b



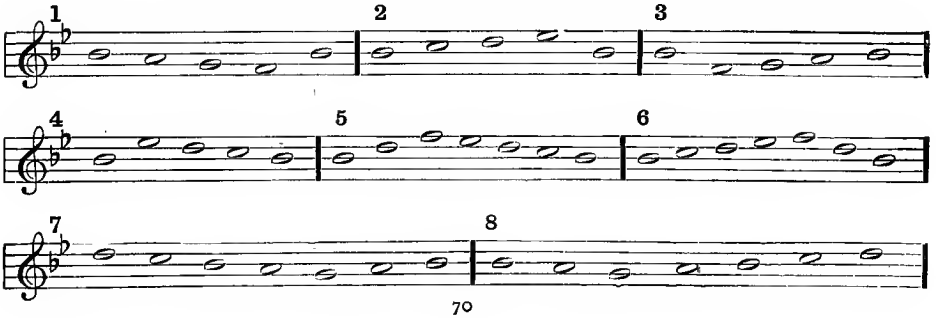
MARCH

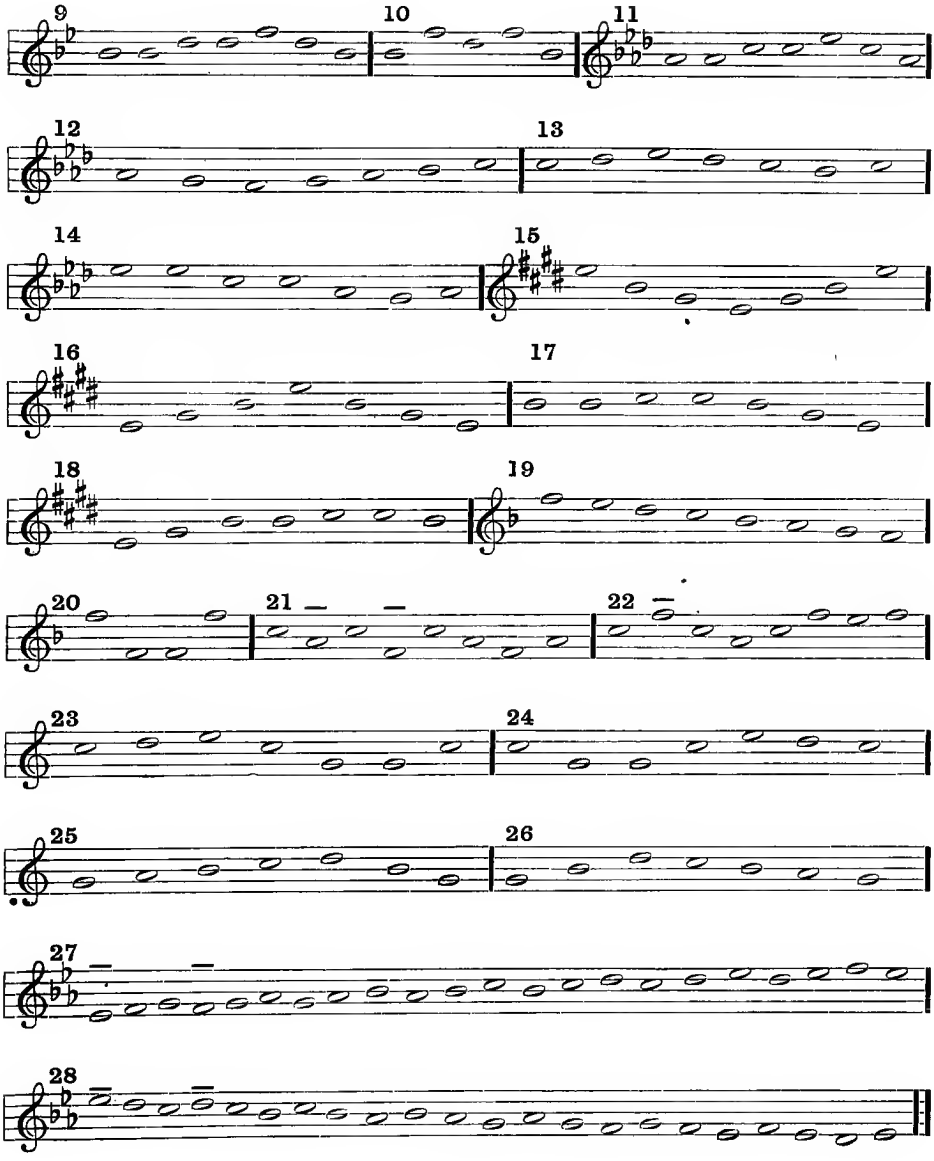
Oral Tonal Dictation

If the class is inclined to fall from the pitch, begin the oral dictation each day with one of the series (A, B, C or D) given on page 50 of the Manual. See that every pupil sings all vowel sounds with the teeth apart. Singing *e*, for example, with the teeth closed, is evidence of very bad conditions and produces equally bad results. Relaxation of the jaw and tongue so that the mouth opens freely and easily is absolutely essential to safe singing. While the lips should always be rounded on *ō* and *o͝o*, they should never be puckered or made hard or rigid, but always kept soft and mobile. Any disfiguring of the face while singing is a sure sign of wrong conditions. The principle of relaxation should be constantly applied to keep the muscles of the jaw, tongue and face, free and unrestrained.

If a mistake is made in the intervals in using the material given below, the teacher should ask the pupil to think the omitted tones; if this does not correct the mistake, let him sing aloud the tones of the interval and the intervening tones.

Material for Oral Tonal Dictation





Nos. 27 and 28 should be sung daily until the pupil can sing them freely and rapidly from memory.

Written Tonal Dictation

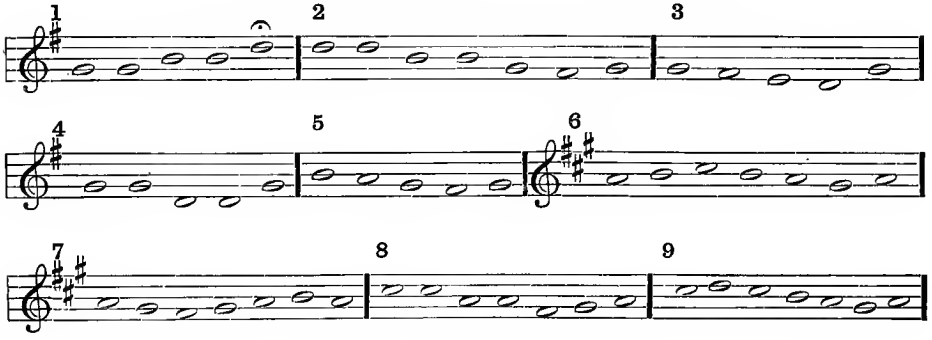
The problem of writing music is a mechanical one. It is simply a question of how to make the clefs, sharps, flats and notes, and knowing where to place the notes representing the tones. If the pupil fails, it is essential that the teacher shall clearly understand **why** he fails. Before attempting to write, the pupil has recognized and sung the tones to be represented. In order to write correctly, the pupil must be able:

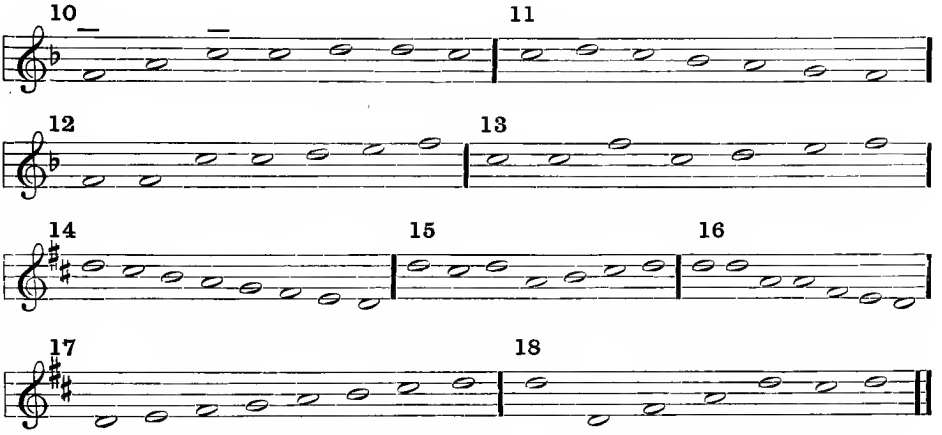
1. To draw the clef (if necessary, copying from the clefs and signatures, always in sight in the room).
2. To place the key signature (copied if necessary).
3. To locate the *do* (from the copy if necessary).
4. To place the notes of the exercise.

Each pupil must learn to think the omitted tones as he represents skips. The teacher should patiently assist the slow pupil, remembering that this is the quickest and most effective method of teaching sight reading.

The pupil must first know the tones when he **hears** them. The next step is to learn to recognize them when he **sees** the representation. In order to be of practical use, the recognition must be instantaneous. Hence the necessity of long and varied practice in writing and singing.

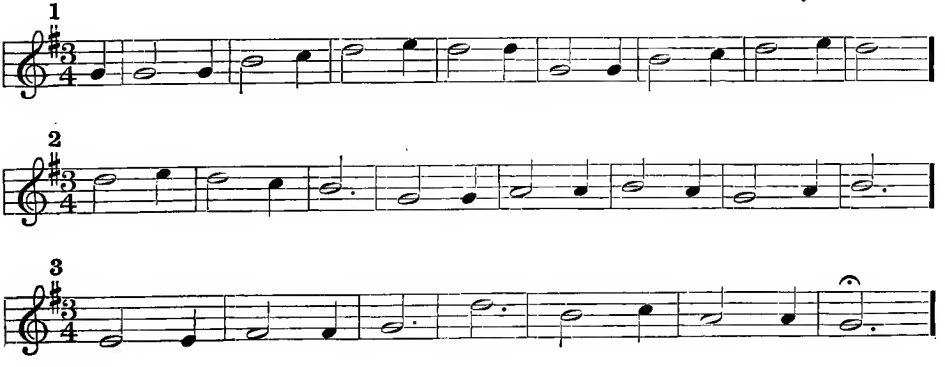
Material for Written Tonal Dictation

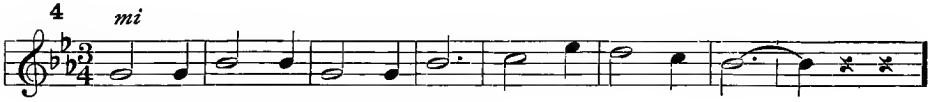




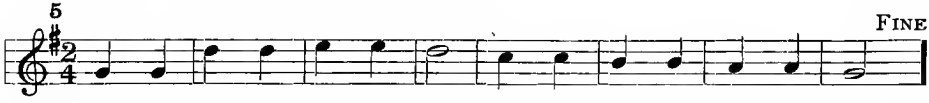
Material for Written Metric Dictation

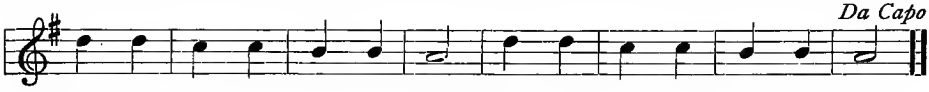
One of the following melodies should be placed on the blackboard, without bars or measure signature, before the class is called. The teacher sings the melody, using a neutral syllable, while the pupils beat and endeavor to discover the meter. A pupil is called upon to place a dash under the accented part of the measure and then to place the bars and the measure signature, counting the measure as he writes, and explaining the meaning of the figures as he places them. The melody may then be used for sight reading.





(Each pupil should syllabize No. 5)





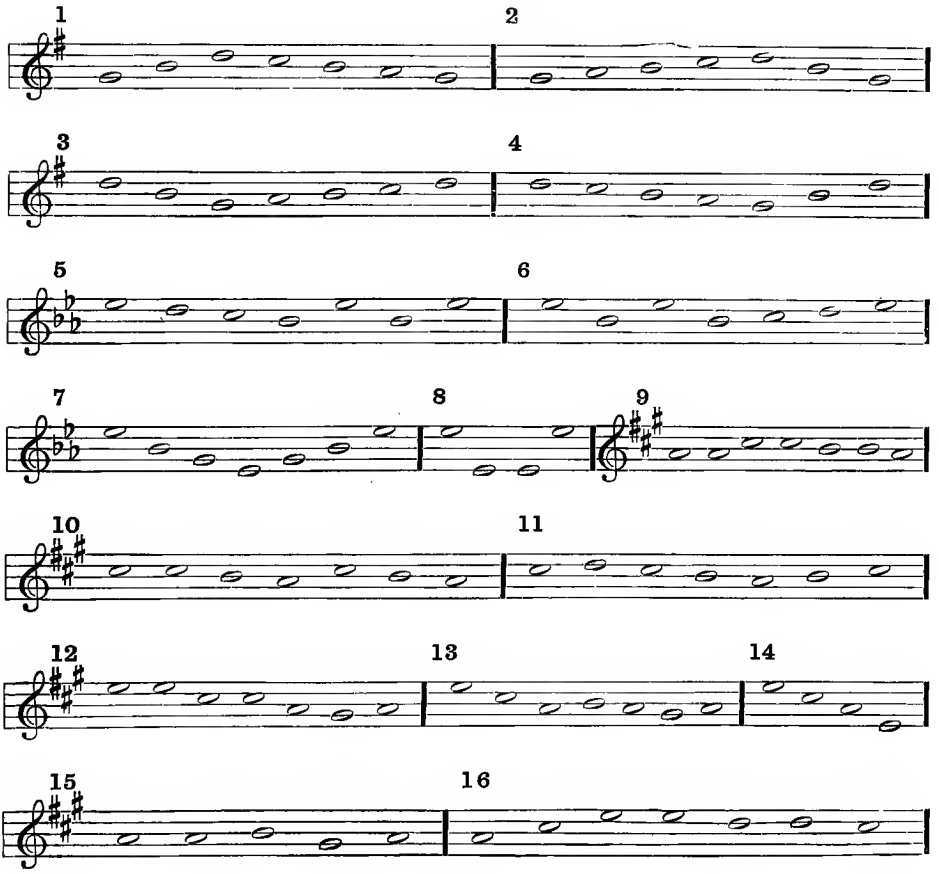
Explain " Da Capo " (from the beginning), " Fine " (the end).

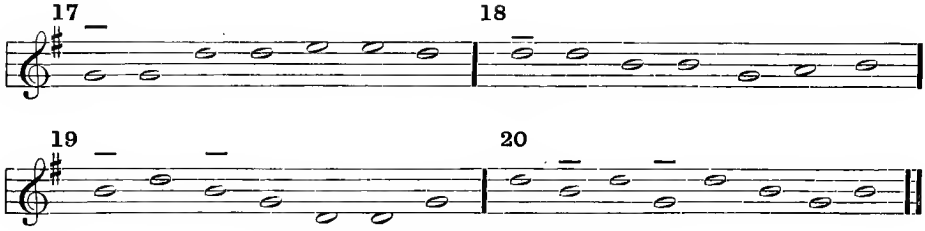
APRIL

Oral Tonal Dictation

The teacher sings with a neutral syllable. The pupils respond, singing the syllable names.

Material for Oral Tonal Dictation

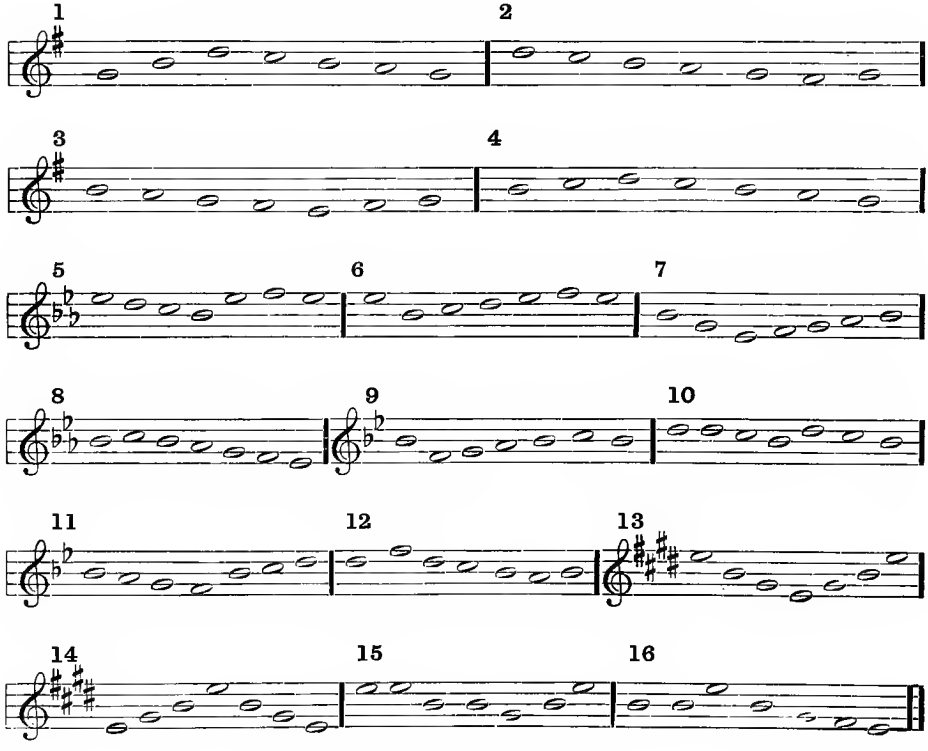




Written Tonal Dictation

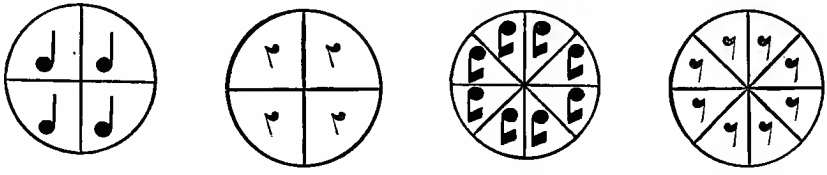
The teacher sings the group of tones using a neutral syllable. The pupils respond, singing the syllable names, then write, each with a different signature.

Material for Written Tonal Dictation



Introduction to the Eighth Note and Eighth Rest

Represent quarter and eighth notes and rests on the blackboard thus:



Quarter Notes Quarter Rests Eighth Notes Eighth Rests

Lead the pupil to discover:

1. The value of two eighth notes is equal to the value of one quarter note, and vice versa.

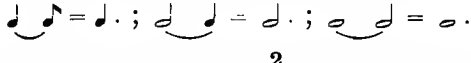
2. An eighth rest looks like a figure 7.

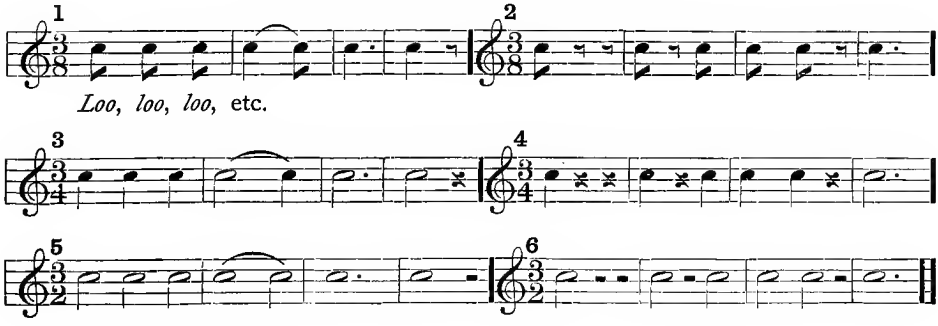
3. A quarter rest has two forms; it either looks like the figure 7 reversed, or is made as follows :

Place the following measures on the board. Call attention to the fact that the eighth note has one beat. Sound the pitch of *do* (always using chromatic pitch pipe or piano and never guessing at the pitch). Direct the class to beat and sing with *loo*, and repeat each measure until the teacher points to another. Do this for a few moments daily until the pupil can go from one measure to another without a mistake.

Rhythm Studies

A dot placed after a note increases its measure value one half.





Things for the pupil to find out for himself from these measures:

1. We now have three ways of representing rhythms.

2. Nos. 3 and 4 sound just like 1 and 2.

3. Nos. 5 and 6 sound just like 1, 2, 3 and 4.

4. When an eighth note has a beat, the speed may be just as slow as though a half note had one beat, and vice versa.

Metric Dictation

1. Place on the blackboard, one or more of the following melodies, preferably before the class is called.

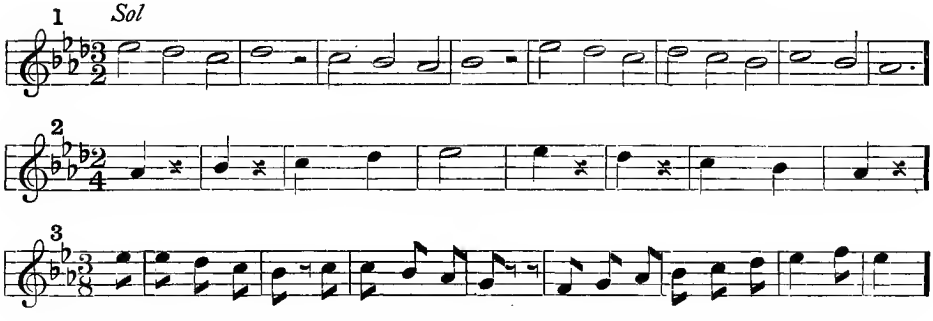
2. Sing with a neutral syllable while the pupils beat and try to discern the meter and the accent. (The teacher should always sing with a light " head " tone.)

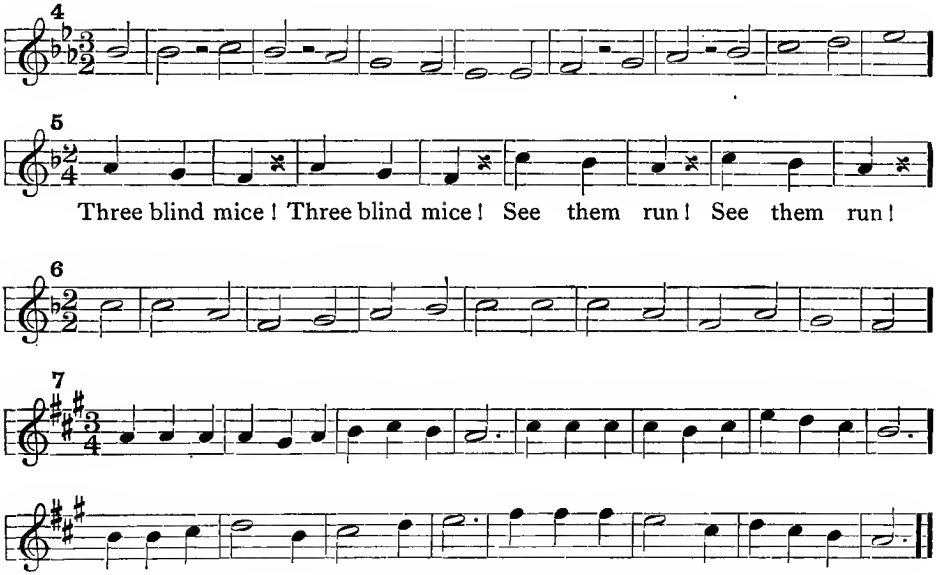
3. Direct a pupil to indicate the accent and place the bars and measure signature.

For the present, allow the pupil to count aloud and point to the notes and rests as he places the dash, and to count again as the bars are drawn. As he makes the upper figure of the measure signature he says, " There are ( ) beats in a measure," while making the lower figure he says, " A ( ) note has one beat."

4. Use the melodies for individual or class reading.

Material for Written Metric Dictation




4
5
Three blind mice! Three blind mice! See them run! See them run!
6
7

MAY

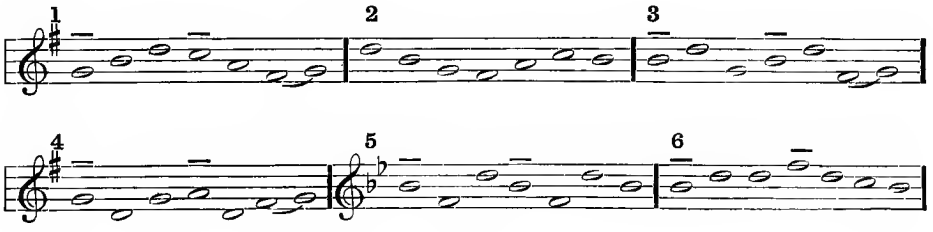
In June, tests will be given to each pupil and the results recorded. These records are for the use of the superintendent, principal, supervisor, and teacher, in making the yearly report and in deciding upon promotions.

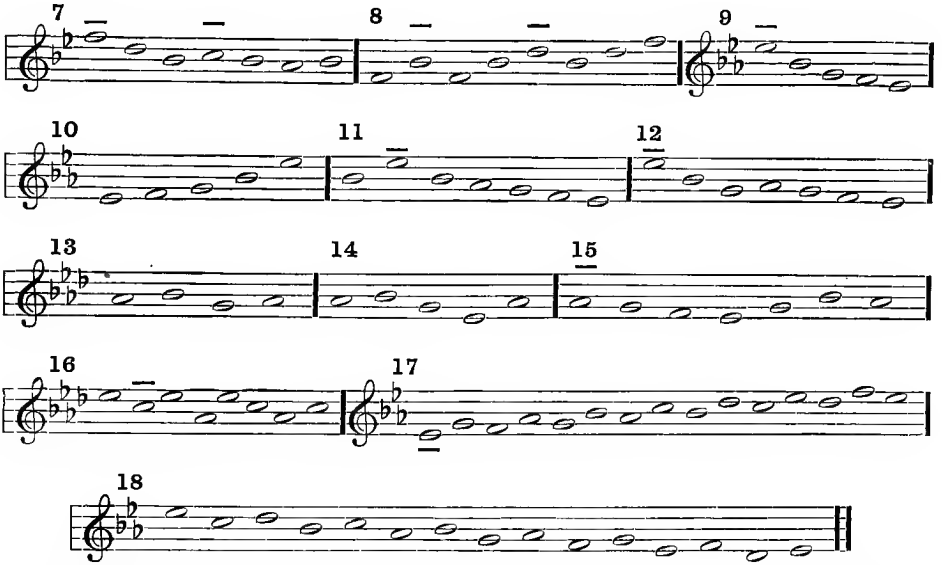
During May, especial attention should be given to pupils who are in need of assistance in any of the problems of tone and rhythm. If individual recitation in music is a daily practice, the teacher will know the strength or weakness of each pupil as fully as she knows the standing of each in any other study.

If the principal of the school favors the plan, the music period may be placed last either morning or afternoon, once each week, and the pupils who are strong in music, excused. This plan gives the teacher an opportunity to assist the weak students. If this is not practicable, the teacher may allow the strong students to read or prepare some other lesson while she helps the weaker pupils.

Material for Oral Tonal Dictation

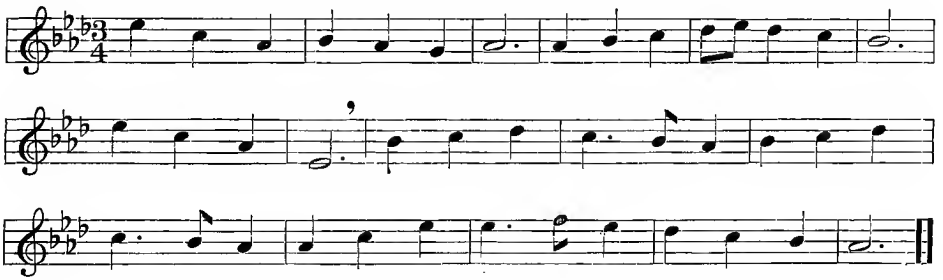
If necessary, direct that the omitted tones of the scale be sung (silently if possible, aloud if necessary).





The Italian Hymn printed below should be syllabized in the same manner as the tune America was sung in January.

To be sung with the syllable names by each pupil.

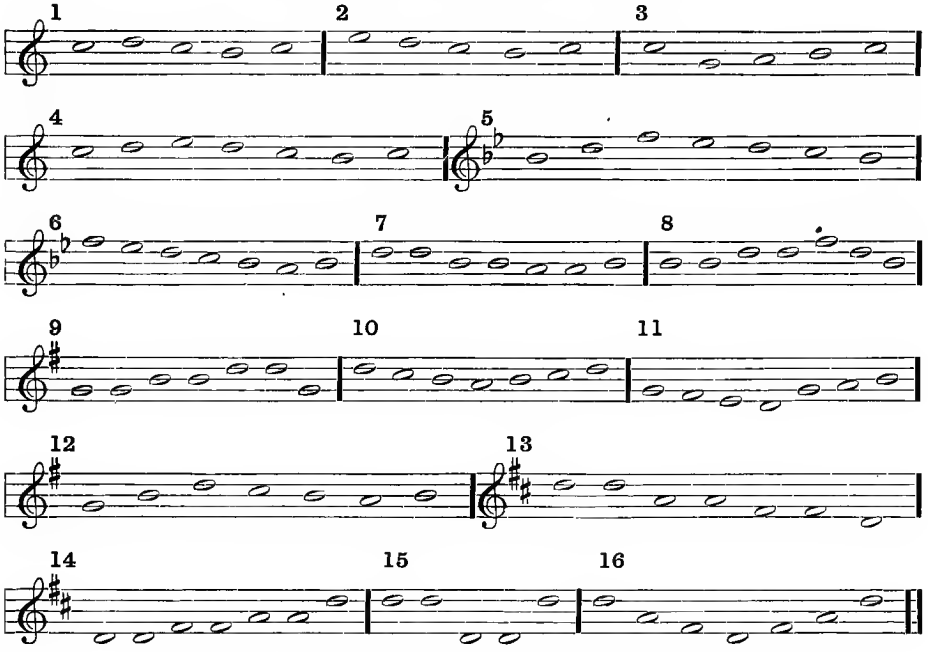


Written Tonal Dictation

Use the material as follows:

1. A number of pupils draw the clef and place the key signature.
2. The teacher sings to syllable *loo*.
3. The pupils respond, singing the syllables, then write.
4. The several groups are sung by one or all of the pupils.

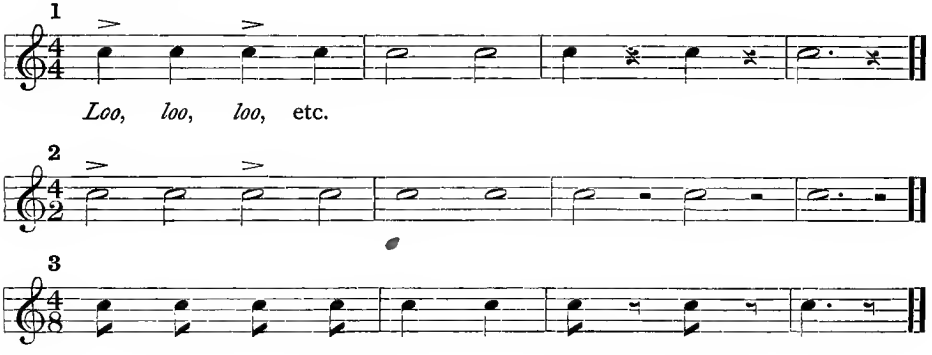
Material for Written Dictation



Rhythm Studies

Place one of the four series of three exercises on the blackboard. See directions on page 77 for using May Rhythm Studies.

Series A:



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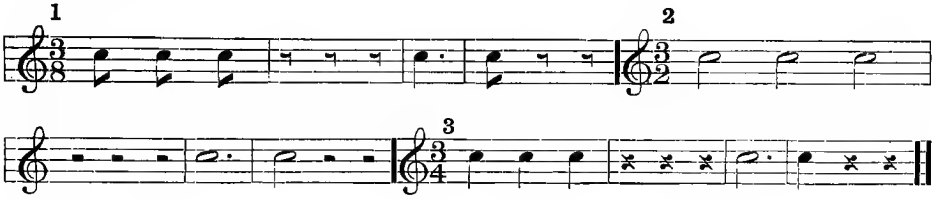
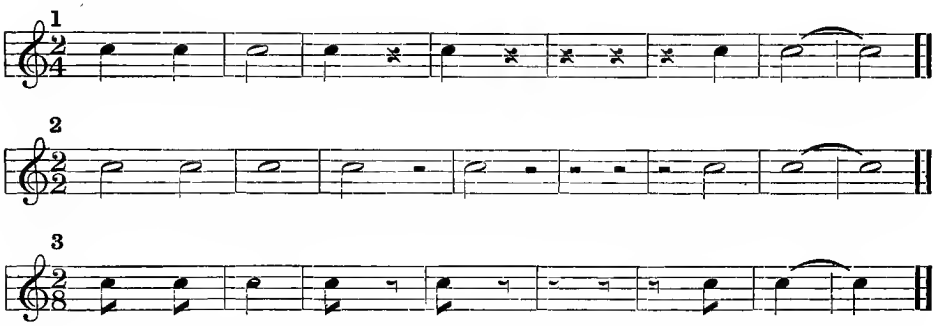


Series C:



Material for Written Metric Dictation

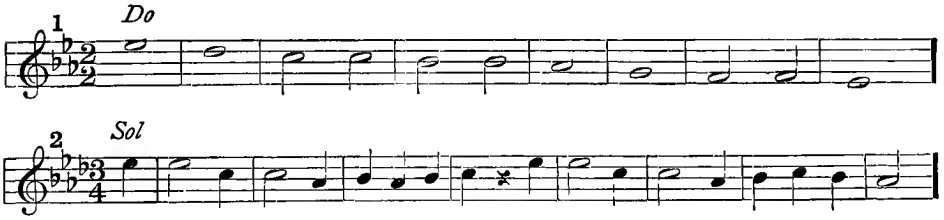
Use the material as follows:

1. Place one or more of the melodies on the board, without bars or measure signature.

2. Sing or play the melody with a marked accent while the pupils beat and discern the kind of meter.

3. Direct a pupil to mark the accent, and place the bars and measure signature.

4. Use the melody for reading.



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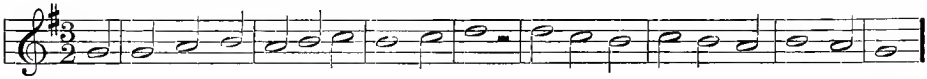

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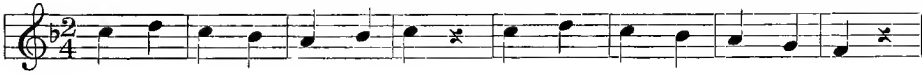

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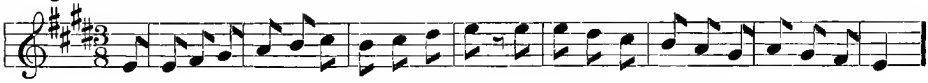

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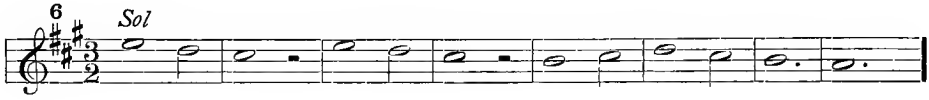

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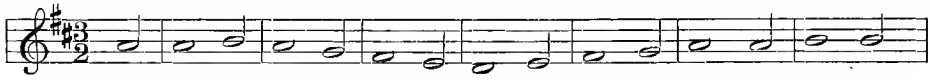
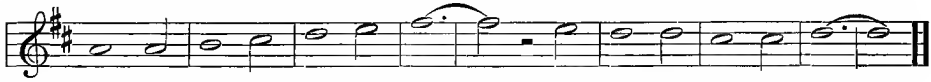
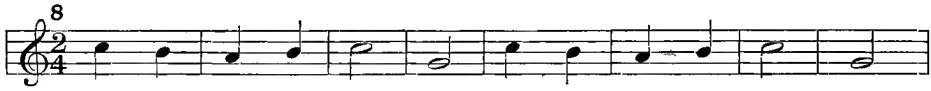


When I was down be- side the sea, A wood- en spoon they gave to

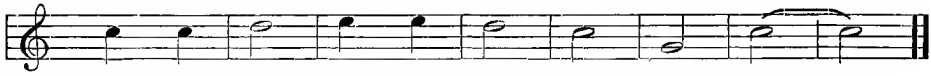


me, To dig the sand - y shore, To dig the sand - y shore.

8



In the bel - fry swing ing, Sil ver bells are ring ing,



Far and near, Sweet and clear, Ring, bells, ring. . .

JUNE

During June, instead of doing advanced work, the time given to tone and rhythm study will be devoted to individual tests, of which a record will be kept for the use of the supervisor and for use in making the teacher's yearly music report.

If possible, use the same book used in December. Make a list of names of the pupils in the class. After each name, leave room for three columns, thus:

Names	Oral Tonal Dictation	Written Tonal Dictation	Written Metric Dictation
John Doe			
Richard Roe			

During the month, make a record of each pupil's standing, based upon three tests:

1. Recognizing and singing of five exercises in Oral Tonal Dictation selected from material for March, April or May.

2. Recognizing and writing of four exercises in Written Tonal Dictation selected from March, April or May.

3. Completing three exercises in Metric Dictation selected from material for March, April or May.

THIRD YEAR

SEPTEMBER

Progress in tone thinking depends very materially upon the mastery of the scale. **The singing of the scale with the syllables must become automatic.** Without this mastery, the progress of the music student is hindered just as the student of arithmetic is handicapped who only half knows the multiplication table, which, to be of practical value, must be automatic. The numbers must come without mental effort. Such a knowledge of the scale is invaluable to the music student, and is indispensable if excellent progress is to be made.

In order that the pupils may acquire this practical mastery of the scale, a thorough review of the scale exercises of the first and second years, follows. Nearly all the series are sequential; after the teacher has called for one or two groups, the pupils should complete the series without further directions.

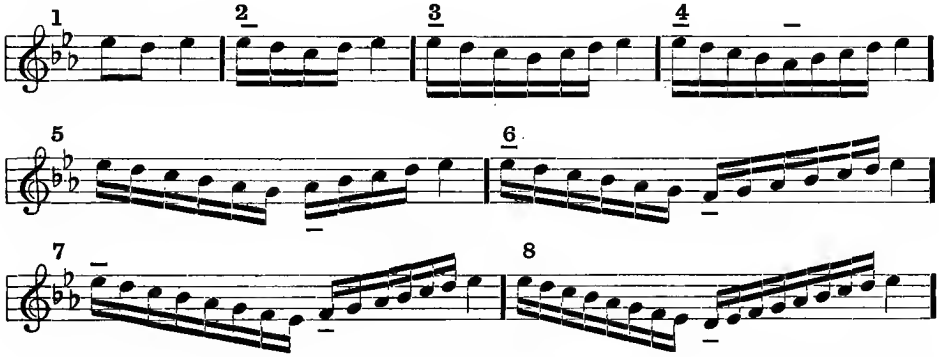
Every pupil should strive to learn to sing these tone groups correctly with a quick tempo, with good tone and without falling from the pitch. The pupil should be led to think of each group as a whole and not as individual tones. This review will not be satisfactory until every singing pupil has sung the different series alone as freely and rapidly as possible.

The teacher should make but few motions in leading this singing, and those only on the accented tones. **It is a serious mistake to make a motion of the hand for each tone.** No class can sing freely and rapidly with such leading.

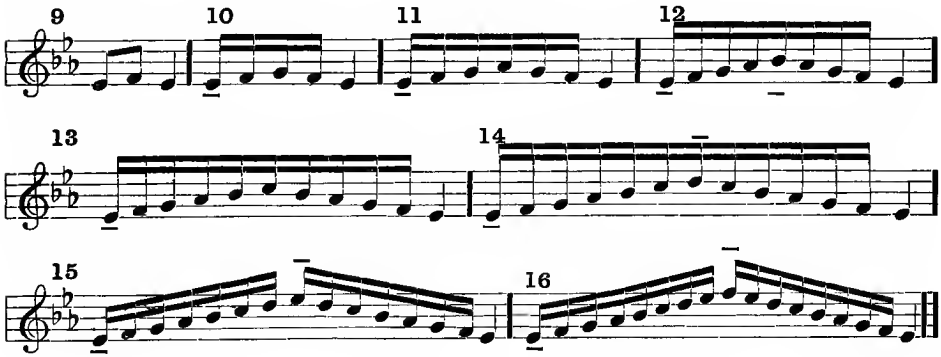
Material for Oral Tonal Dictation

Teacher: "Sing *do ti do.* Sing *do ti la ti do.* Sing *do ti la sol la ti do,*" etc.

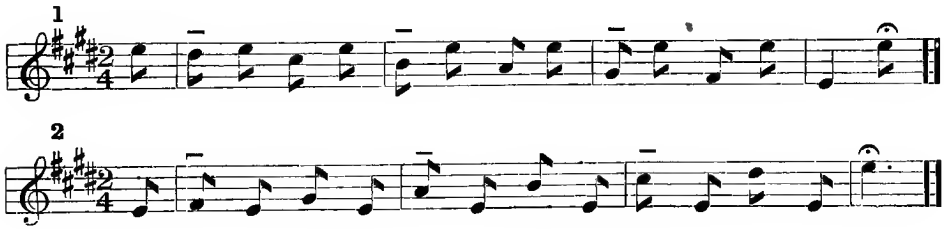
Series A:



Teacher: "Sing *do re do.* Sing *do re mi re do.* Sing *do re mi fa mi re do,*" etc.



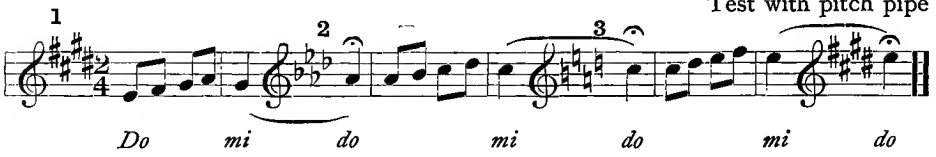
Series B:



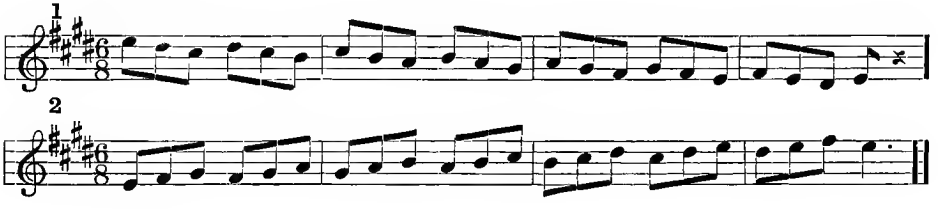
Teacher: "Sing *do re mi fa mi.* Call the tone *do,*" etc. See Second Year, page 47.

Series C:

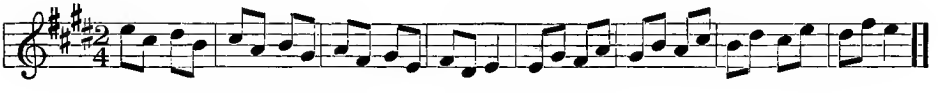
Test with pitch pipe



Series D:

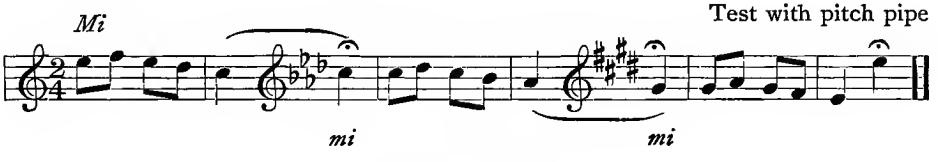


Series E:



Series F: (To be directed, same as Series C)

Test with pitch pipe



Rhythm Studies

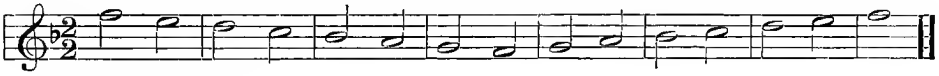
All problems in the study of tone and rhythm are first presented orally. To ask a pupil to recognize symbols before he knows what the symbols represent, is poor teaching. During the first and second years, the pupil's sense of rhythm has been continually stimulated and developed by singing rote songs, perceiving the rhythm of melodies, and completing the representation of their measure and rhythm.

Before proceeding to introduce new problems, a review of the rhythms

employed during the first two years, is desirable. The scale will be used to represent the different rhythms.

The teacher will represent the scale on the blackboard, thus:

1a



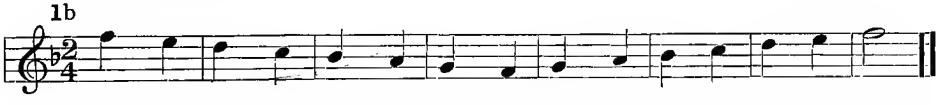
Loo, *loo*, etc.

1. The teacher sounds the *do* on the pitch pipe, directs the class to beat, and sing to the syllable *loo*. Uniformity is desirable in the beating. The hand should rest lightly on the desk in the same position taken for penmanship, with the wrist level and the third, fourth, and fifth fingers curved under. The beating should be done entirely with the index finger. The finger is pressed down for the strong beat, held down until just before the next beat, and raised slightly between the beats. Each beat is a downward motion of the finger, with a pressure on the accented beat stronger than on the unaccented beats.

2. The teacher, or a pupil, changes the half notes to quarter notes, the whole note to a half note, the lower figure of the measure signature to 4, and again directs the class to sing.

The exercise now appears thus:

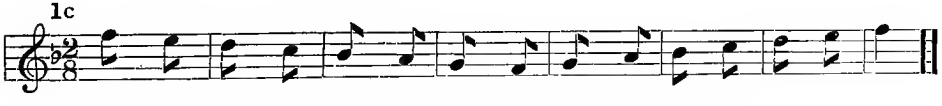
1b



3. The teacher asks for still another representation. Some one changes the notes and the signature, and it is again sung.

The melody now appears thus:

1c



No questions should be asked previous to the singing.

One of the surest means of destroying interest, cultivating inattention and wasting time, is the habit of asking questions preceding the singing. The pupil answers all questions by his singing. The proper time to ask questions concerning the material, is when mistakes are made.

Suppose, in singing No. 1, a pupil gives two beats to each half note. In all probability some other pupil will correct the mistake. If not, the teacher asks, "What kind of a note has one beat?" Pupil: "A half note has one beat." Teacher: "With what beat should the first tone be sung?" Pupil: "With the first beat." Teacher: "The second tone?" Pupil: "With the second beat."

Suppose the melody is sung without the proper accent, thereby losing the necessary rhythmic swing, the teacher should lead the pupil to **feel** this rhythmic motion and then to **see** the measure as a musician sees it. The sight of the measure should cause the pupil to feel the swing of the rhythm, just as looking at the notes should cause him to think the tones.

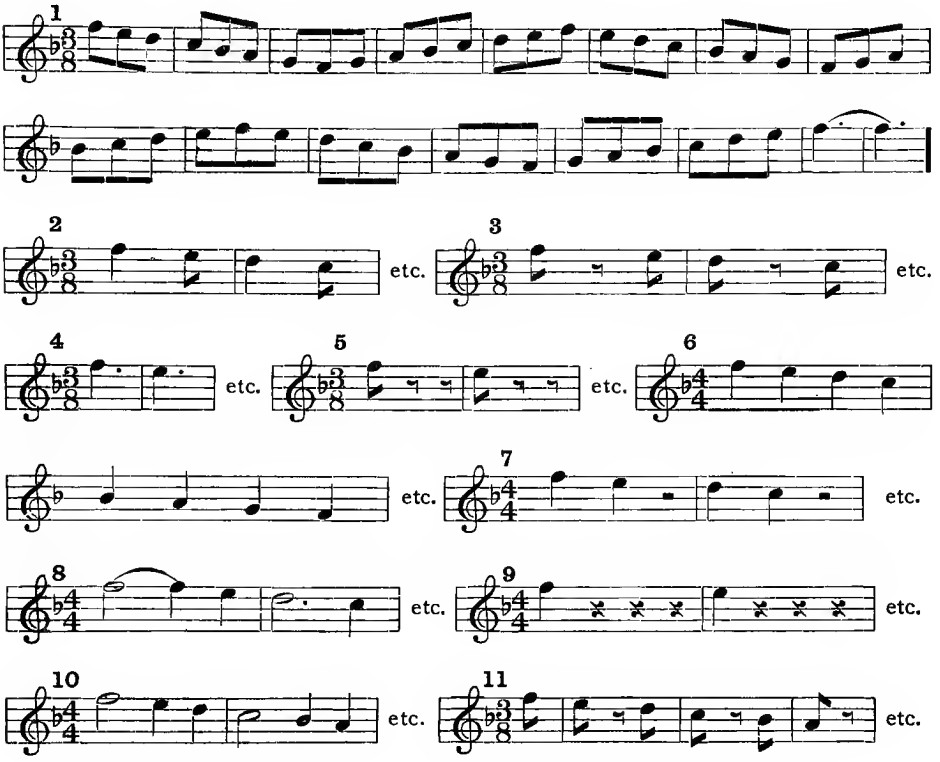
If the pupil fails to get the rhythmic swing of the melody, it is because his sense of rhythm is weak and undeveloped. This rhythmic sense needs to be strengthened **by exercise.** No amount of questioning will avail. Dancing is one of the most effective means to this end. Singing songs of a strongly rhythmic nature, marching, etc., are all helpful. A physical manifestation such as beating with the hand, helps to stimulate and develop the sense of rhythm.

The teacher should remember that the non-rhythmic child is as helpless in music as the monotone, and quite as much in need of individual attention.

Material for the Study of Rhythm

Only two measures of each of the following rhythms should be placed on the blackboard. The pupil will see that every measure has the same

rhythm and that the singing is to continue until the accent falls on the upper *do*.



The first tone of No. 8 is sung with the first, second and third beats.

In No. 11, the accent would never fall on the upper *do;* let the pupils discover this fact for themselves, after singing a while.

OCTOBER

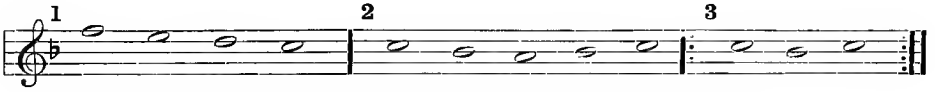
Introduction of *Fi*

A new tone is to be introduced. This, and all other new tones, will be learned by comparison with scale tones already known. No difficulty should be found in mastering the new tone. It will be seen that the new combination of tones sounds exactly the same as certain scale tones already known.

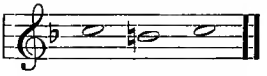
The teacher sings the following to the syllable *loo*.

The pupils respond. singing the syllable names.

The effect of *sol fa sol* in No. 3, should be made prominent by repetition.

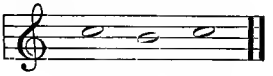


The teacher asks the children to listen carefully, and then sings:



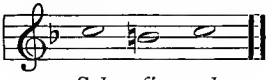
Loo loo loo

Most of the pupils will promptly sing:



Do ti do

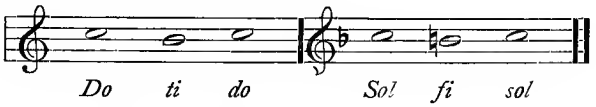
The teacher reminds them that the first tone (and therefore the third tone) is *sol*. Again she sings No. 4 to the syllable *loo*, and calls for volunteers to sing. Usually one or more pupils who have previously learned the new tone either by hearing it at home or at school, will answer, singing:



Sol fi sol

The teacher will ask the pupil to sing *sol fi sol* again, and ask the class what other group of tones sounds just like this one. They will answer, **singing** *do ti do* or *fa mi fa.* (**Never allow the answer to be spoken.** The tone, not the syllable name, is most important.)

Daily comparison should be made of the two groups, *do ti do* and *sol fi sol*, sung on the same pitch thus:



This practice is all that is necessary to make the new tone as familiar as the seven tones of the scale. (**Do not represent the tone or say anything about the sharp.**)

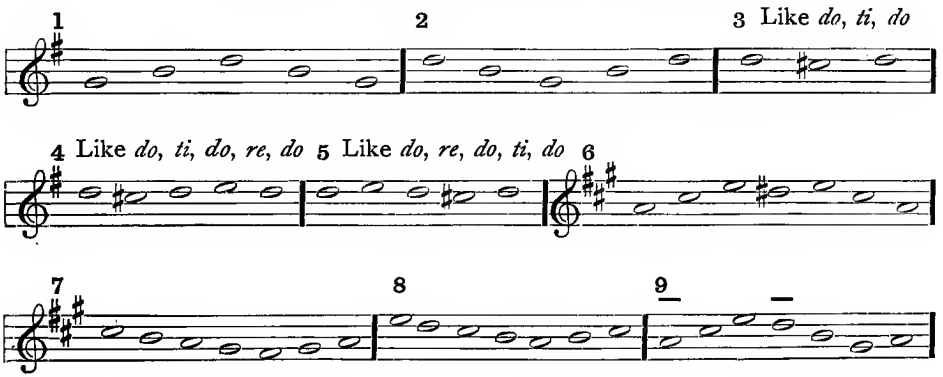
Material for Oral Tonal Dictation

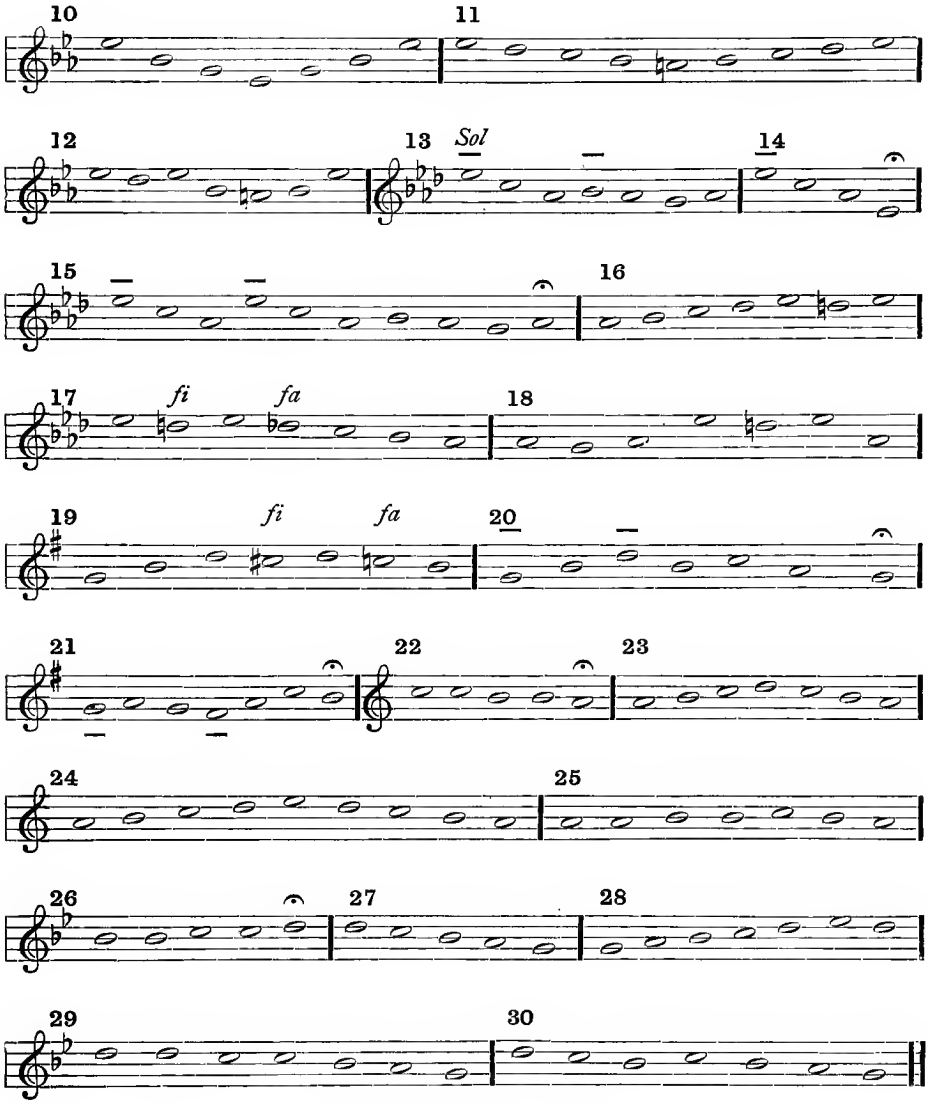
The teacher will sing using the syllable *loo*.

The pupils respond, singing the syllable names.

In groups 22 to 30, the pupils will be surprised at the peculiar effect of *la*. The teacher should encourage the natural tendency to dwell upon *la* as the final tone of these groups.

Material for Oral Tonal Dictation





Written Dictation

The age and advancement of the pupils make the individual written lesson indispensable for the remainder of the course. **Each pupil**

should be provided with Music Writing Book Number One. The following suggestions are made for the use of the Writing Book:

1. Let it be known that the book is to be used the entire year, inspected often by the teacher, occasionally, and at the end of the year by the supervisor, and that the pupil's standing in music for the year will be partly based upon the written work in the Writing Book.

2. Unless there are objections from the standpoint of penmanship, use a soft pencil and eraser. Some school authorities require all written work to be done with pen and ink.

3. One written lesson each week is sufficient, preferably given on the same day of each week. Pupils who have a high standing in this written lesson need no other written work. Pupils who fail should do extra written work during the week.

4. The blank pages are intended for extra practice and for necessary rewriting of lessons.

The pupil should be encouraged to take pride in this permanent record. No feature in the study of music may be made of greater benefit to the pupil. It is the best sort of individual recitation. When writing in the books, each pupil in the class is reciting individually. The constant use of clefs, key signatures and measure signatures, notes, rests, scales, etc., is the quickest and most effective way of gaining a working knowledge of the subject matter of music. Drilling on these symbols apart from their practical use, is deadening and ineffective.

It is hoped, therefore, that every teacher will realize the importance and desirability of the regular written recitation in music.

The teacher should be systematic in conducting these lessons. Begin promptly, give out the material distinctly and clearly, and sing or play the melody a limited number of times.

No school exercise in any subject is better mental discipline. It demands concentration, and accuracy of thought and action, without

which neither child nor adult can write correctly the music he hears.

The first lesson is a mechanical one intended to give the pupil facility in writing under new conditions.

Before writing Lesson III the teacher should write the Latin syllables on the board with the phonetic marks, thus : *dō, rē, mï, fä sōl, lä, tï, dō.*

The pupils should be thoroughly familiar with the following:

In pronouncing the syllables, a always has the sound of a in ah ;
i always has the sound of e in see ;
e always has the sound of a in say.

The pupil should not be asked to write what he cannot recognize. Therefore, if any of the material for written dictation has not been mastered, it should be first given as material for oral dictation.

Failure in the written work can be traced to one of three causes :

1. The pupil may not recognize the tones.
2. He may know the tones and not be able to represent them.
3. He may be inattentive or careless.

In order effectually to help the pupil, the teacher must know the cause of his failure.

LESSON I

(Music Writing Book)

The primary object of this lesson is to give the pupil practice in making the symbols used in music writing. The teacher should realize that writing with pencil or pen on a comparatively small staff is quite different from blackboard writing.

The position of body, arms, hand, book and pen, should be identical with the correct practice in the penmanship class, with which this work should fully correlate, to the advantage of both subjects. The freedom of hand and arm, so essential in penmanship, is equally essential in music writing.

The teacher's attention is called to the necessity of constantly **naming all symbols as they are used.** (See list at bottom of page in Writing Book, Lesson I.) The constant use of the symbols, together with the habit of naming each symbol, is the quickest and surest way to master musical terms.

The teacher should call attention to the fact that the first sharp in the key signature is always F♯ (fifth line), and that additional sharps are placed first **down four degrees** (lines and spaces), then **up five degrees** on the staff.

LESSON II

(Music Writing Book)

Directions to the pupil are found above each exercise.

One of the most important duties of the teacher in this and all other subjects, is to teach children to read, and to listen, carefully and intelligently. Pupils in all grades are constantly failing because they lack the power to grasp the meaning of oral and written directions. They have not been taught to listen or to read properly and therefore lack the power to work effectively. When skillfully conducted, musical dictation is one of the best means of developing the reading and listening powers. A clear perception of the problems absolutely requires alertness, close attention, and accurate and rapid thinking. The successful teacher cultivates the **habit** of careful attention to written and oral directions, on the part of pupils.

In order to succeed with these written lessons, the pupil must **read, understand, and follow the printed directions.** The pupil who learns to do this is gaining a power which is essential not only in music, but in every subject. **Insist,** then, **on a clear understanding of the directions, before the writing begins. Do not do the thinking for the pupil,** thus making him a mere machine, and robbing the activity of its edu-

cative element. **The directions are placed in the pupil's book in order that he may himself determine what to do.** If he does not read carefully, disaster will come to his work immediately. Both the teacher and the pupil should perceive the cause of the failure. The problems are simple, the directions plain. Failure is very often caused by the inability or neglect to read intelligently.

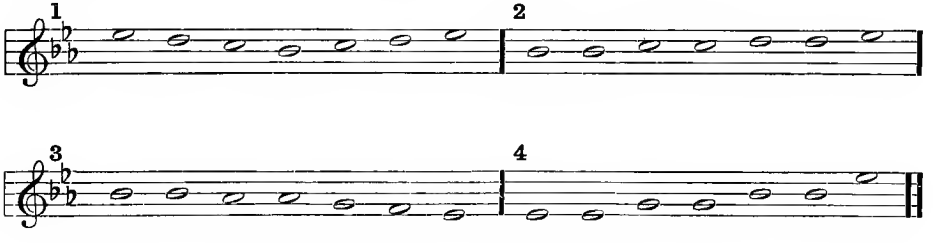
The teacher should remind the pupils that each figure of the measure signature fills two spaces. (Call attention to the printed signature.)

When there are sharps in the key signature, *do* is the next degree (line or space) above the last sharp. When there are flats in the key signature, *do* is always the next to the last flat.

LESSON III

(Music Writing Book)

The teacher sings, using the syllable *loo*. The pupils respond, singing the syllable names, and then write. The pupils should **think** the tones while writing. It is highly important that no one shall sing or hum audibly during the writing.

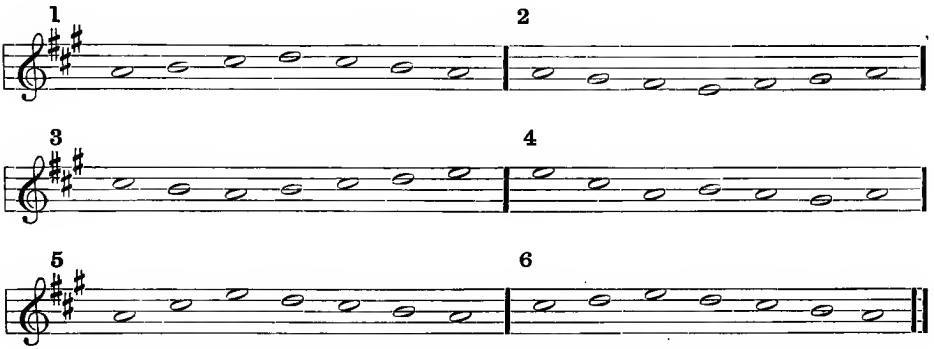


Directions for the remainder of Lesson III are given in the Writing Book. After No. 9 has been completed, let it be used for reading. An upright dash below a syllable name, thus, ($do_{\text{|}}$), signifies the lower *do*. A similar mark above the syllable name, thus, ($do^{\text{|}}$), signifies the upper *do*.

LESSON IV

(Music Writing Book)

The teacher will sing each exercise distinctly three times. The pupils will **think** the tones, sing aloud, then write.

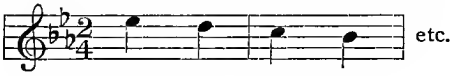


Before singing No. 7 with a neutral syllable, the teacher will indicate the tempo (speed) while the class beats. The teacher will sing the exercise three times, with marked accent, after which the pupils will place a dash under each accented note, place the bars and the measure signature. When it is completed, have the pupils sing the melody.

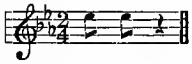
NOVEMBER

INTRODUCTION OF TWO SOUNDS TO ONE BEAT

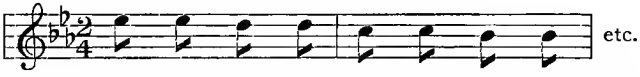
The teacher places the following on the blackboard,



and sounds *do* on the pitch pipe. The class beats and sings until the accent falls on the upper *do*. She then asks: "When do you sing the first tone?" Pupils: "With the first beat." Teacher: "The second tone?" Pupils: "With the second beat."

Teacher: "Beat and listen, and then tell me when I sing the first and second tones." The teacher then beats and sings:  Teacher: "When did I sing the first tone?" Pupils: "With the first beat." Teacher: "The second tone?" Pupils: "After the first beat." The teacher will repeat this several times, asking the pupils to watch carefully.

The teacher then beats and sings,



continuing until the accent falls on the upper *do*, the pupils beating and listening.

Some of the pupils will double the tempo (beat twice as fast), thus thinking only **one** sound to the beat. The teacher should make sure that every pupil is able to beat correctly while **she** is singing, before she asks the pupils to beat **and** sing.

The attention of the pupil should be called to the fact that the beat is **with** the first tone and that he sings the second tone **after** the beat.

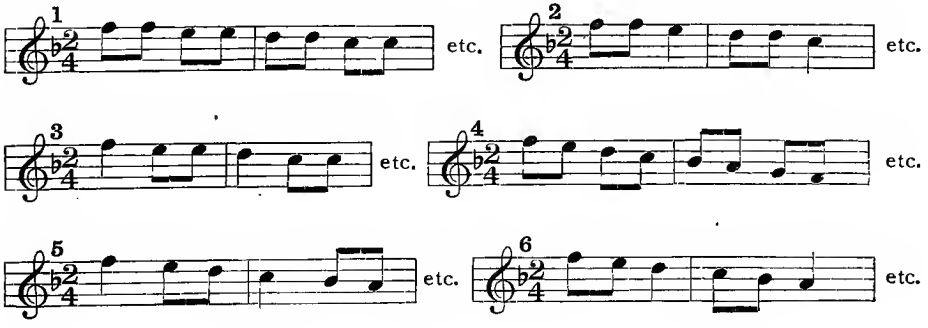
The pupil should be taught to think of the beat as an impulse represented by the motion of the hand or of the conductor's baton. The idea is similar to the heart beat, the speed of the pulse corresponding to the tempo of the music.

There are no half-beats of the heart. Neither does the conductor nor the pupil beat **half**-beats. A tone has one, two or more beats, never half beats. If there is any difficulty here it will be caused by the teacher confusing the idea of the beat with the measure value of notes and rests.

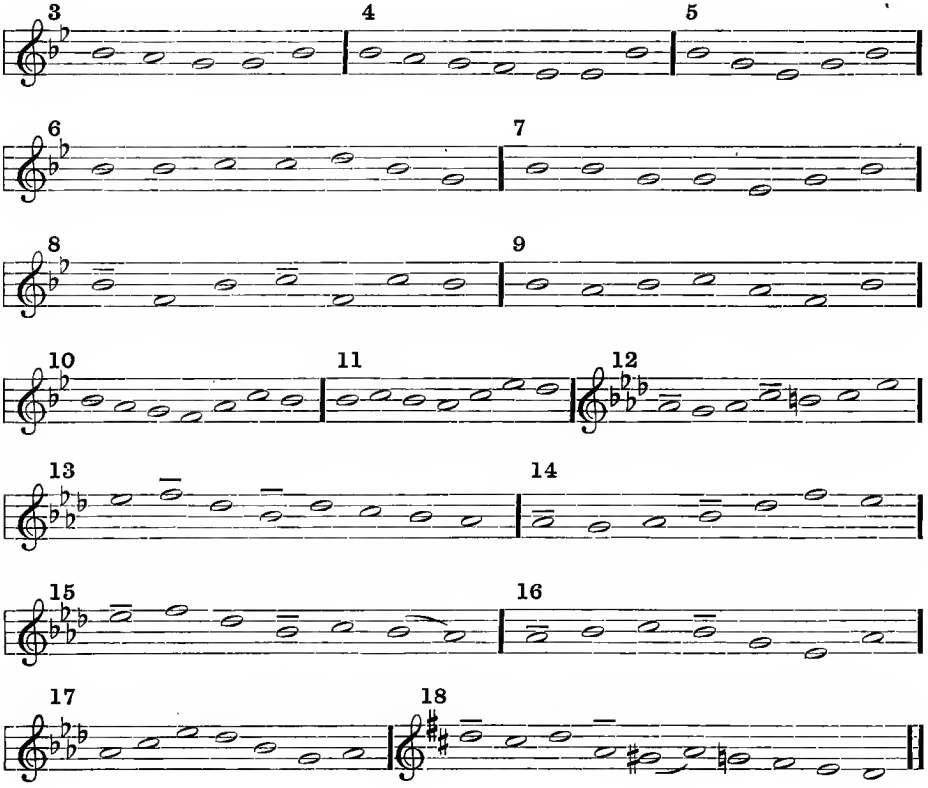
Material for Metric Dictation

Two Sounds to a Beat

The class will beat and sing the following with the syllable *loo*, continuing until the accent falls on the upper *do*. The teacher should watch the beating carefully, and make sure that each pupil is thinking two sounds to one beat.



Material for Oral Tonal Dictation

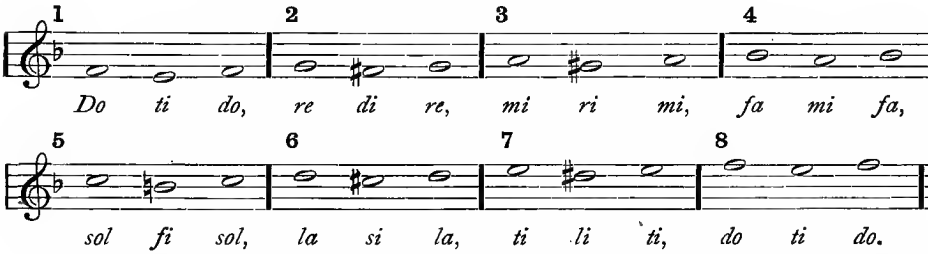


Introduction of *Di*, *Ri*, *Si* and *Li*

The presentation of these new tones is similar to the introduction of *fi*. (See page 92.) The teacher will sing each group, using a neutral syllable, the pupils will respond, singing the syllable names. The pupils will be at a loss to find names for the new tone. Let them discover that the name for the chromatic tone just above the scale tone, is found by changing the last sound to *ee*. Call attention to the one already known, *fa*, *fi*, then begin: Teacher: "*Do*," Pupils: "*Di*;" Teacher: "*Re*," Pupils: "*Ri*;" Teacher: "*Fa*," Pupils: "*Fi*;" Teacher: "*Sol*," Pupils: "*Si*;" Teacher: "*La*," Pupils: "*Li*."

Bring out the fact that **each of these new groups sound like** *do ti do.* The teacher should continually ask: "What tones sound the same as these? What others?" etc. **Never allow the answer to be spoken.**

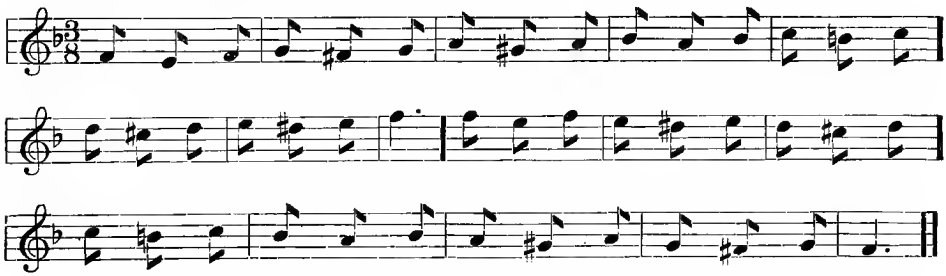
MATERIAL FOR ORAL TONAL DICTATION



The pupils will notice that there is no new tone between *mi* and *fa*, or between *ti* and *do*. The teacher should frequently call attention to this fact. It will be useful in future lessons.

After a few days, the pupils will combine the foregoing into the following sequential exercise with very little assistance. It is always best for the pupil to do everything he can for himself. Thereby he gains strength.

Sequential Exercise. Series G:



This exercise should be sung daily until learned. Before the end of the first term, each singing pupil should sing it alone as rapidly and freely as possible. Care should be taken with *ti li ti*. There is usually a tendency to sing *la* instead of *li*.

LESSON V

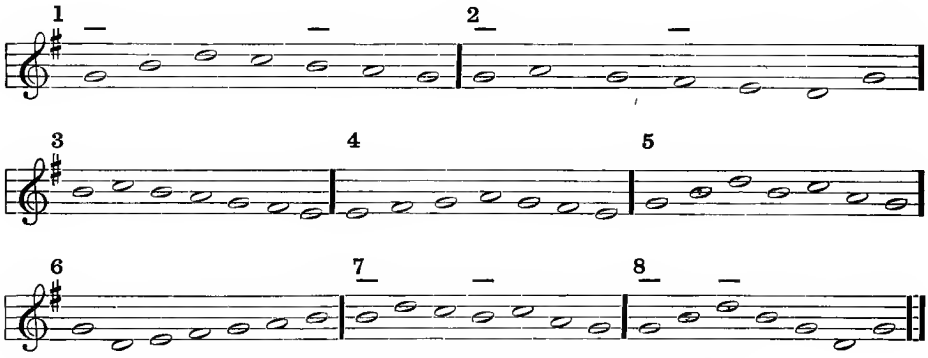
(Writing Book)

Full directions for the pupil will be found in the Writing Book. After completing No. 5, use it for reading at a subsequent lesson, first dictating *mi la mi* a few times to assist the pupils in the third measure after the repeat.

LESSON VI

(Writing Book)

The teacher will sing each of the following, clearly and distinctly, three times, using the syllable *loo*. The pupils should **think** the tones but make no audible sound, either before or during the writing.

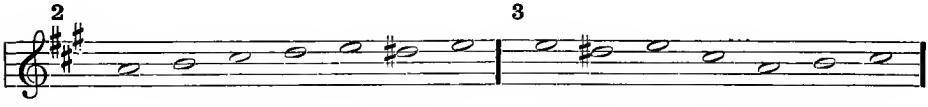


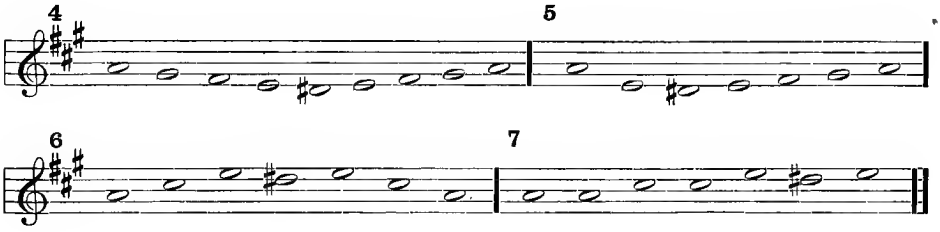
Directions for Nos. 9 and 10 are in the Writing Book.

LESSON VII

(Writing Book)

The sharp helps the staff to indicate the new tones, *ri* and *fi*. The teacher will sing with the syllable *loo*. The pupils should listen carefully, then write:



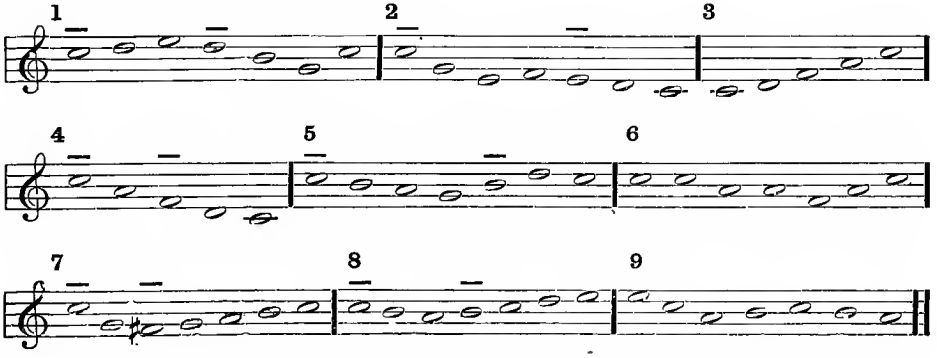


LESSON VIII

(Writing Book)

Sing with syllable *loo*.

Pupils do not sing audibly.

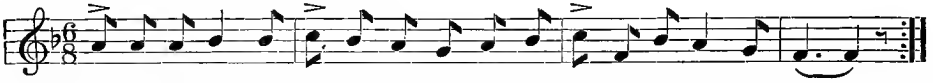


DECEMBER

Six-Part Measure

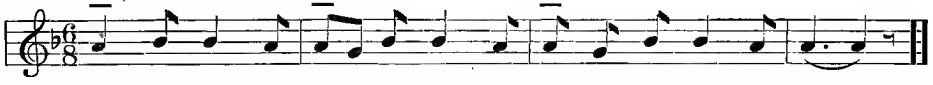
The teacher will sing the following excerpt with a strong accent on the first, and only a slight accent on the fourth beat of the measure, having asked the class to try to discover the number of beats in a measure. Many will think there are three beats in a measure.

Lead the class to perceive that there are six beats, a strong accent with the first, and a slight accent with the fourth beat. Remind them of the similarity which they found between two two-part, and one four-part measure, and point out the same likeness here between two three-part and one six-part measure.



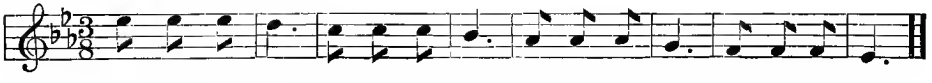
While the teacher sings the melody again, the class beats and counts six to the measure.

The teacher will use the following excerpt in the same way, singing with a slow, swinging rhythm:

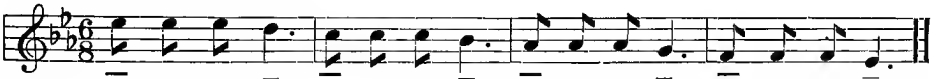


Undoubtedly the class knows several rote songs in six-part measure. While some of the pupils sing the song, the others may beat and count the six-part measure.

Place the following melody on the blackboard and have the pupils sing it with the syllables.

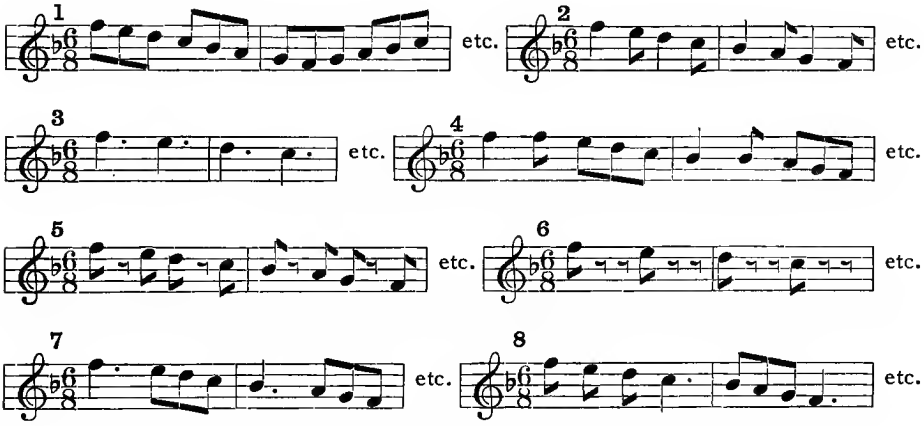


The teacher, or a pupil, will erase the first, third, fifth and seventh bars, change the upper figure in the measure signature to 6, and indicate the accents, thus:



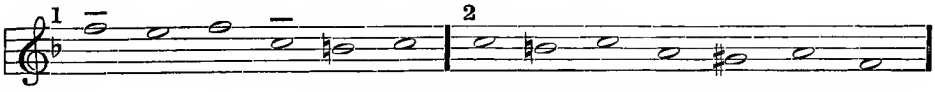
One group of pupils sings and beats. Another group of pupils counts and beats six to the measure.

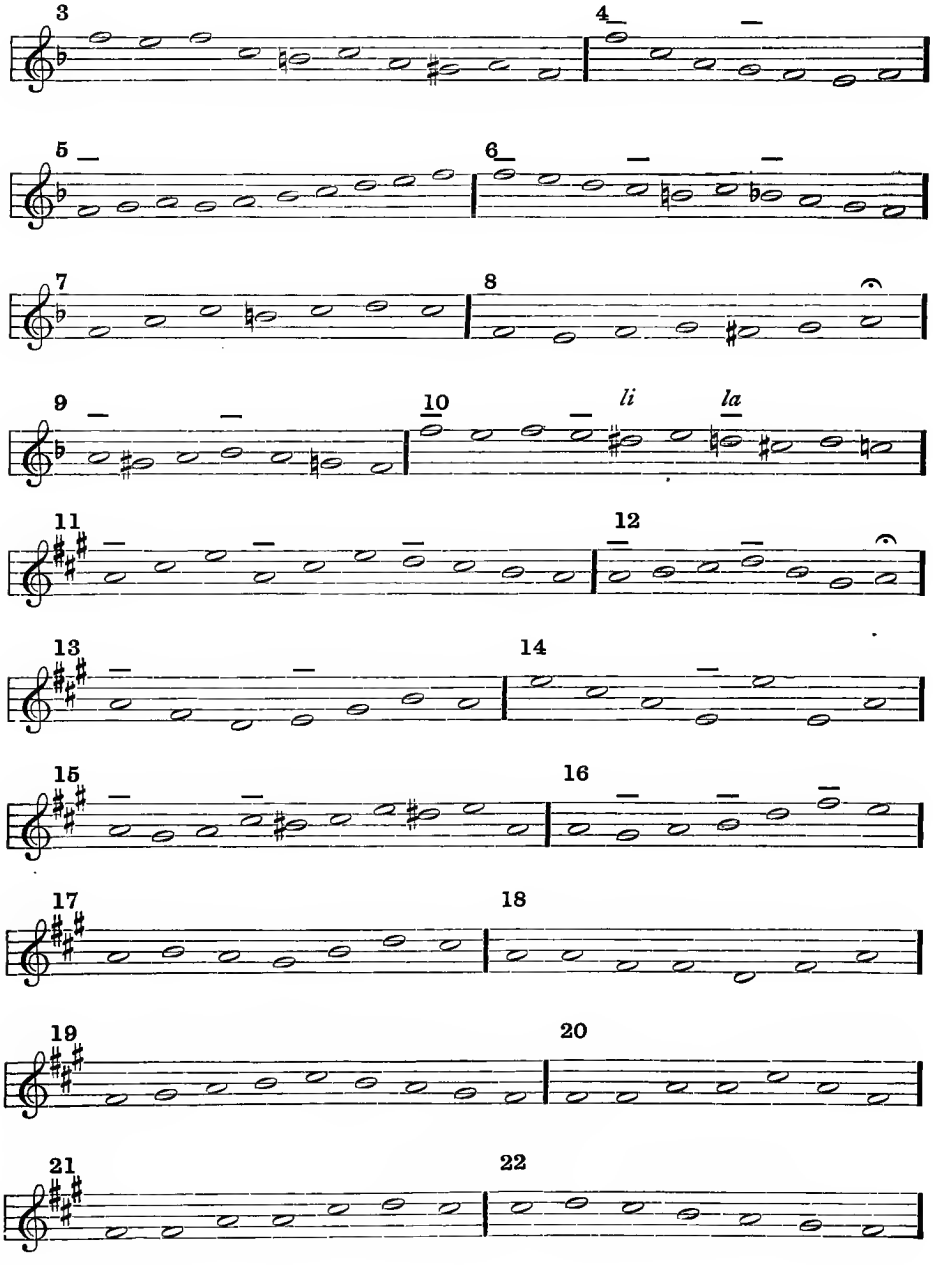
Place the following rhythms on the blackboard, one at a time, and direct that the pupils continue to beat and sing until the accent falls on the upper *do*.



Material for Oral Tonal Dictation

Both the teacher and the pupil should think and sing these tones as groups, not as individual tones. Therefore, the teacher should sing them freely and not slowly, striving to lead the pupil to grasp the group as one thought. The teacher (or a pupil) sings with a neutral syllable. The pupils respond, singing the syllable names.

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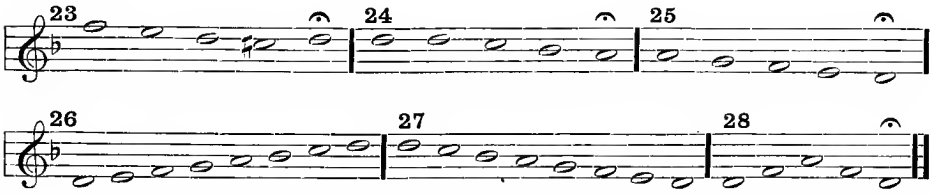
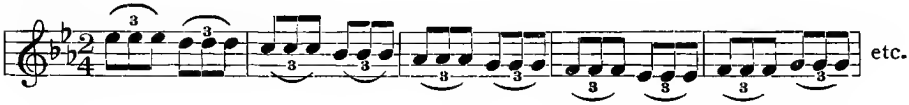


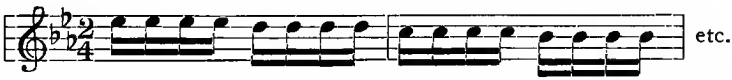
Three and Four Sounds to One Beat

The teacher sounds *do*, and asks the pupils to beat and listen. The teacher beats and sings the following, keeping the six counts in the measure perfectly even.



The teacher then asks the pupils to beat and count by sixes, as she sings again. The teacher then asks: "When did I sing the first tone?" Pupils: "With the first beat." Teacher: "The second and third tones?" Pupils: "After the first beat." The pupils should then sing and beat. The teacher should watch carefully and see that each pupil beats only two to the measure.

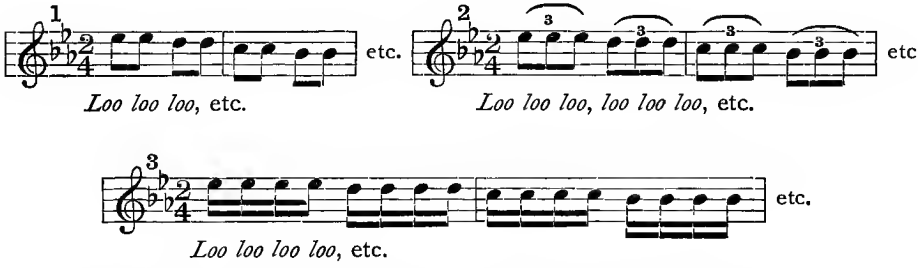
Again the pupils beat and listen while the teacher beats and sings the following. The eight tones should be perfectly even, with no break between the groups.



By calling attention to her beating and singing, and to their own, the teacher will lead the pupils to see that there are four sounds to each beat, that the first tone is sung **with** the beat and the other three **after** the beat. The class should then beat and sing, continuing until the accent falls on the upper *do*.

One or two minutes daily practice on the following should result in the ability to feel and sing two, three, and four sounds to the beat.

The most important feature of this practice is that the pupil shall **feel the rhythm as he looks at the representation, before beginning to sing.** The teacher places two measures of one of the following on the board, sounds *do*, indicates the tempo while the class begins beating, and then directs the class to sing. The three eighth notes here sung to one beat have the same measure value as two eighths when the figure 3 is used with them. The group thus used is called a **triplet.**

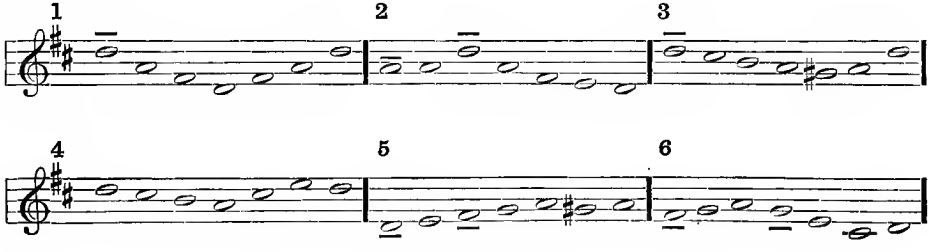


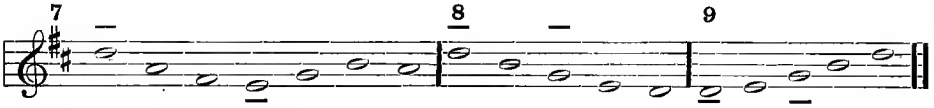
Each of the three rhythms is more clearly understood when compared with the others. The use of *loo* makes the singing a valuable vocal drill.

LESSON IX—DECEMBER

(Writing Book)

Sing each group as one thought, distinctly, and with marked rhythm, as indicated by the dash. Always use a neutral syllable in giving dictation. **In this lesson, allow the pupils to sing the syllable names before writing.**

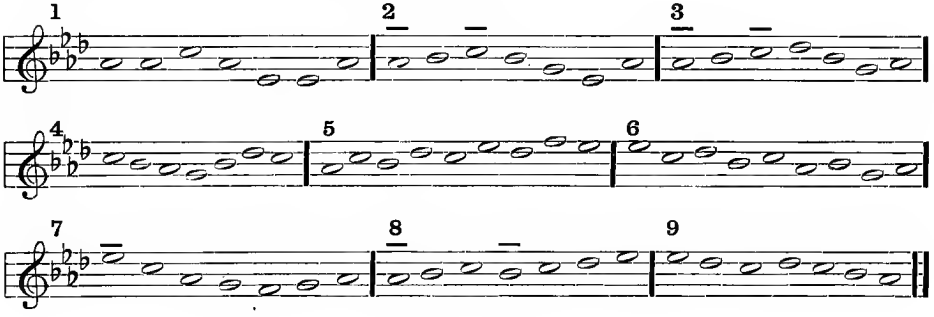




LESSON X

(Writing Book)

The teacher sings; the pupils write.



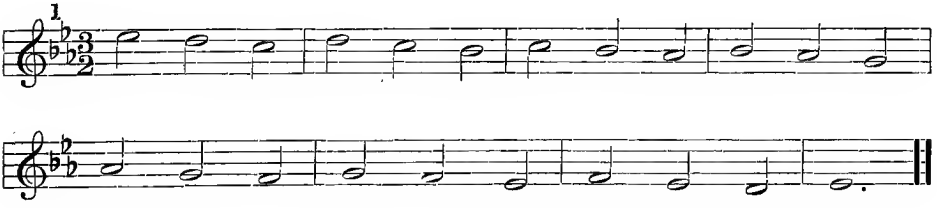
LESSON XI

(Writing Book)

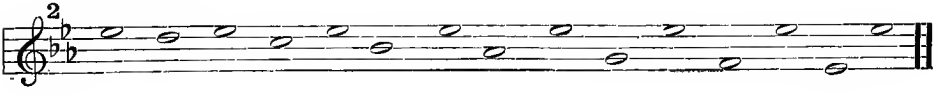
All the exercises in this lesson are sequential and are known by the pupils.

The teacher will sing each rapidly with a neutral syllable, twice.

The pupils will then write,



Whole notes



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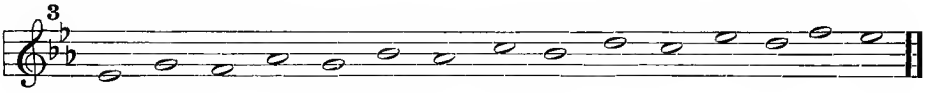

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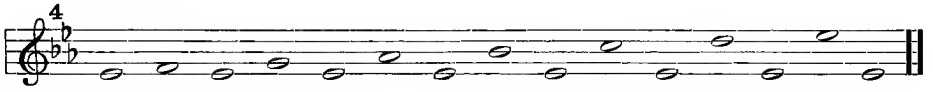

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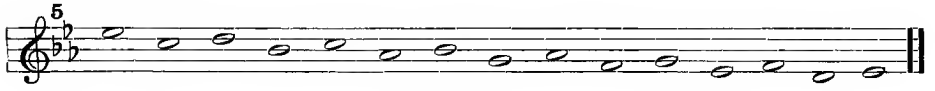
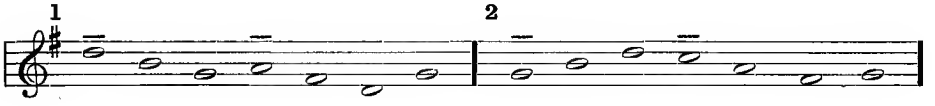
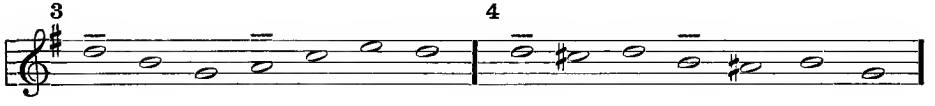


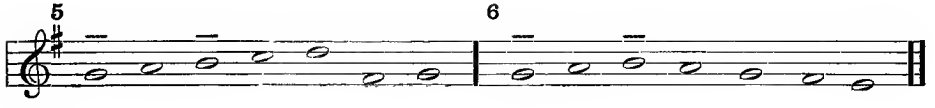
LESSON XII

(Writing Book)

The teacher should sing each group distinctly and with a free swinging rhythm, three times. The pupils should not sing audibly. Close attention and perfect silence are essential. Teach the spelling of the syllable names before giving this lesson. (See Writing Book.)







JANUARY

Individual tests and assisting the slower pupils, will be the special work for this month. No new problems will be taken up.

The tactful teacher will be able to enlist the services of one or more strong pupils in helping the slower ones, to the great advantage of both. A pupil unusually strong in music, will, if given an opportunity, volunteer to assist another pupil designated by the teacher. This assistance can be given outside of class hours. The pupils will greatly enjoy "playing school" and surprisingly good results will follow, if the plan is tactfully managed.

The teacher will make a list of the pupils, at the left of several blank columns, in a book supplied by the superintendent or the supervisor. This book should be approximately seven inches by eight and one-half inches. By cutting away the margin over the names, the succeeding pages may be used for the June report without rewriting the names. The columns should be arranged as follows:

Names	Sequential Exercises, Series A, B, D, E and G	Writing Book	Remarks
John Bright	A, B, D and G	90	
Robert Burns	Cannot sing	0	Evidently has adenoids Needs medical attention
Mary Smith	All O.K.	95	Enjoys playing teacher
John Stout	Series A only	50	From another town Never had music before Improving rapidly

Pupils who quickly complete the individual singing tests and whose written work is good, should be excused from the music class a part of the time this month, in order that more attention may be given to the slower pupils. One of several plans may be followed with the pupils who are to be excused from the music class.

1. They may be allowed to prepare other lessons.
2. They may assist slower pupils.
3. They may occasionally be allowed to go home early (when the music period is the last recitation in the forenoon or afternoon).
4. They may be allowed to read an approved book.

A fair trial will convince the teacher that these individual tests and systematic plans to aid the slower pupils will produce excellent results. The many beneficial effects of this work need not be enumerated here. They will be evident when the scheme is fairly tried.

FEBRUARY

Study of *Do*, *Mi* and *Sol*

The names of the scale tones have been learned and a certain facility has been gained in the singing of the scale and parts of the scale. The pupil knows the scale as a whole and has begun the study of larger intervals. It is important now to know the character of each tone of the scale and to learn to appreciate the effect of each tone resulting from its relation to others.

Every tone has a physical effect due to its pitch, loudness, and quality. When several tones are closely associated, as are the tones of the scale, there is another effect caused by the relation of the tones to each other, which is called a mental or relational effect. Each tone of the scale has distinct relational characteristics, the perception of which is invaluable to the pupil, giving him a clearer and more definite knowledge of the scale than is otherwise possible.

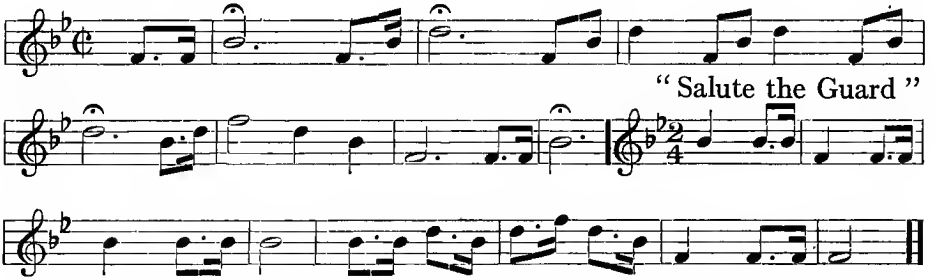
The teacher should not attempt to teach the mental effects of the scale tones until they are a reality in her own mind. To accept from this or any other text, without careful thought and appreciation, the statement that *do* is a firm, strong, controlling tone; that *sol* is a bright, grand, trumpetlike tone; that *mi* is a calm, steady, peaceful tone, and then proceed to try to lead pupils to perceive these characteristics, would be worse than useless. The teacher should study simple melodies and satisfy herself that these relational characteristics really exist. She will soon discover that, without changing the pitch, the loudness, or the quality of a given tone, it may be made to sound firm and self-reliant or restless and dependent, simply by making it a different tone of the scale.

The close association of two colors, blue and green, for example, does not change the physical qualities of either, yet the change in the mental effect resulting from their close association is real and unmistakable.

The bold, strong, self-reliant tones of the scale are *do*, *mi* and *sol*. Notice the effect of these three tones in the opening of the Gloria in Mozart's Twelfth Mass.

The firm, solid character of these three tones is evident in all trumpet calls. The following are examples:

"Lights Out"



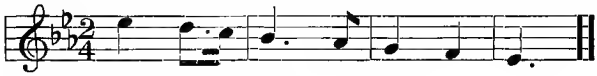
Notice the firm and self-reliant effect of *do*, in all three examples given above. In a way, all the other tones of the scale are dependent upon *do*. Its firmness and strength are dominant traits. Therefore, we will refer to *do* and think of it as the "firm and strong" tone of the scale.

The first presentation to the class of the characteristics of each scale tone should be made as graphic and interesting as possible. The teacher must have clearly in mind the mental effect of the tone. For the first presentation, she should choose a time when the class is alert and attentive, as it is most important that the first impression be definite. The piano may be used to great advantage in assisting the pupil

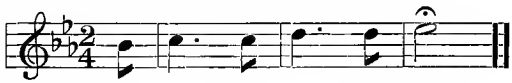
to perceive the harmonic effects of the different tones, and in playing the bugle calls, etc. Only two or three minutes should be spent with this work at any one lesson.

Study of *Do*

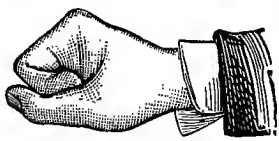
The teacher asks the pupils to listen and then tell her what sort of a tone *do* seems to be; whether it is firm and solid, or weak and restless, etc. She sounds *do* and then sings the following phrase, using the syllable names and bringing out clearly the character of *do*.



The teacher then sings the following phrase:



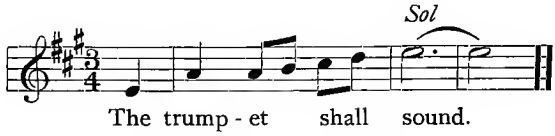
The firm, solid effect of *do* may be well illustrated by singing the phrase and stopping just before the last tone. The pupils will have an irresistible impulse to sing the *do*, thus completing the phrase and reaching a comfortable stopping place. Numerous ways of making the firm and strong character of *do* clear to the pupils will suggest themselves to the teacher who is sufficiently interested to collect characteristic examples of the use of *do*. The manual sign for *do* may now be employed. The teacher explains that each tone of the scale is indicated by a hand sign. She sings *do* and at the same time extends her right arm in front and slightly to the right, and closes the hand firmly, thus:



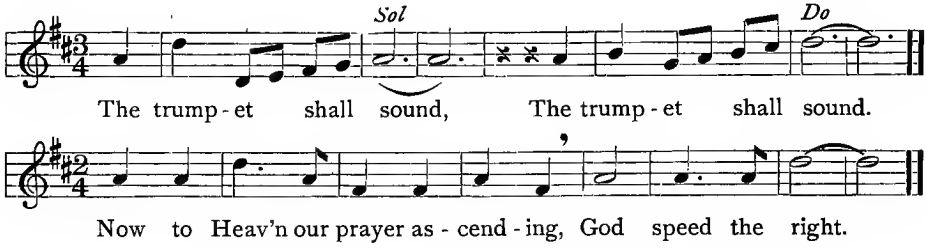
The pupils imitate the teacher's pattern and sing as she makes the sign; raising the arm for the upper *do* and lowering it for the lower ***do.***

Study of *Sol*

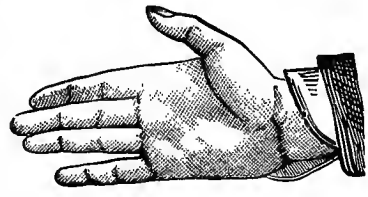
The following day, *sol* may be presented in a similar manner. A bold, brilliant, trumpet-like effect is characteristic of this scale tone. Many striking examples can be easily found. "The Trumpet Shall Sound," from Handel's Messiah, is a good illustration:



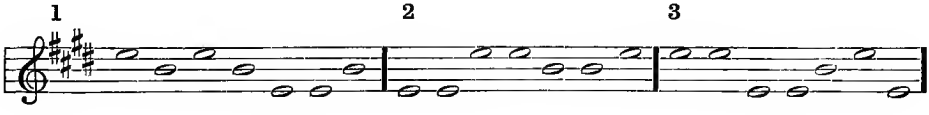
The firm, bright and solid qualities of both *do* and *sol* are shown in the next two excerpts:

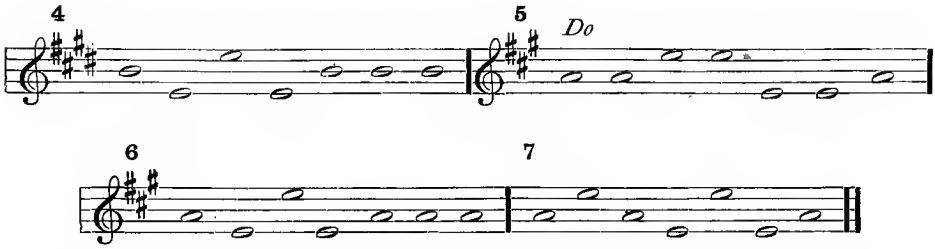


The characteristics of *sol* are seen to be brilliancy and grandeur. Hence we will call it "the bright and grand tone." The teacher sings *sol* with a bright and cheerful quality and at the same time extends the right arm to the front and right, opening the hand with the thumb upwards, thus:



The pupils imitate the teacher, singing as they make the hand signs for the following groups of tones:



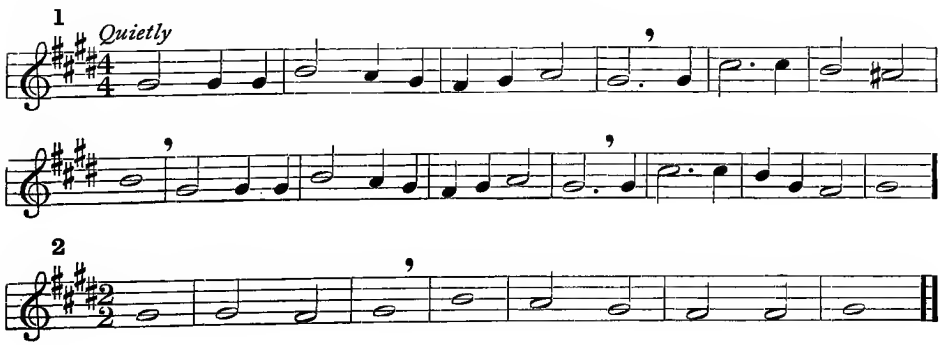


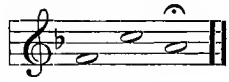
The teacher will also dictate as follows, without using the manual signs: "Sing the firm and strong tone. Sing the bright and grand tone," etc., always encouraging the pupils to think of the character of each tone as they sing.

When the pupils are thoroughly familiar with the tones *do* and *sol* and can sing them readily from the description or from the manual signs, the exercises should be placed on the blackboard, the pupils singing and following the pointer.

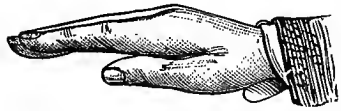
Study of *Mi*

As soon as the pupils can sing *do* and *sol* readily, both from the manual signs and from the blackboard, the teacher should present the next tone, *mi*. *Mi* is the quiet, sweet, peaceful member of the tone family. The teacher will sing the following melodies, asking the pupils to notice the effect produced by the tone *mi*.



She will sing the three tones, *do*, *mi* and *sol*, giving each its peculiar atmosphere and dwelling especially upon the *mi*. Then extending the right arm to the front and right, she sings, 

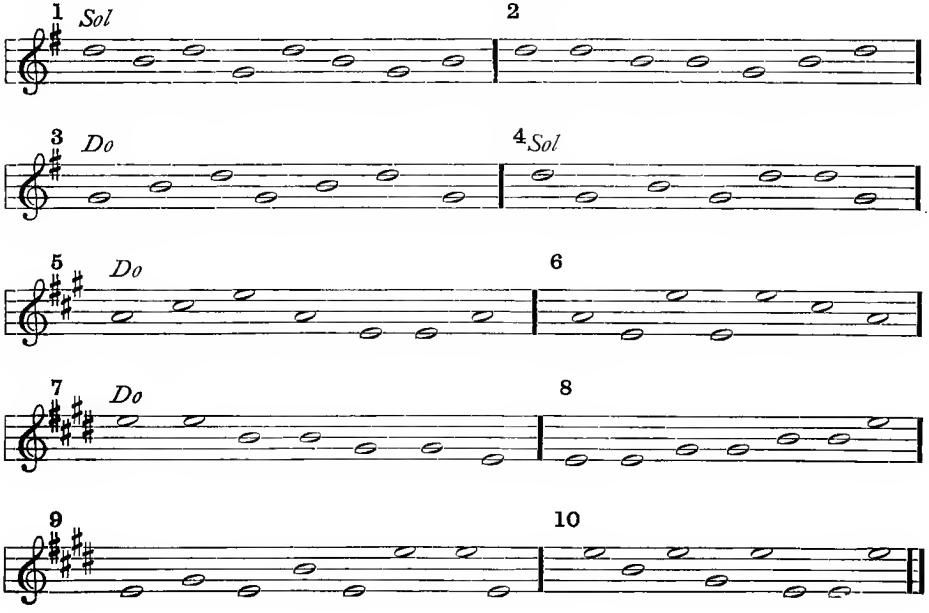
making the sign for *mi*, which is made with the open hand with the palm downwards, thus:



As before, the pupils will imitate the teacher in making the sign, until they are familiar with it.

The following groups of scale tones will be indicated by the teacher by means of the manual signs, the pupils responding by singing the syllables. The firmness of the *do*, the brilliancy of the *sol*, and the calm, peaceful character of the *mi* should be constantly kept in mind.

The teacher should practice making the manual signs before a mirror, until she can change from one to another quickly, easily and accurately.



Whenever the pupils are able to sing these tone groups readily from the manual signs, they should be placed on the blackboard and sung again, the pupils following the pointer in the hand of the teacher or one of the pupils.

Attention should be called to the following facts:

1. When *do* is on a space, *mi* and *sol* are also on spaces and the other *do* is on a line.

2. When *do* is on a line, *mi* and *sol* are also on lines and the other *do* is on a space.

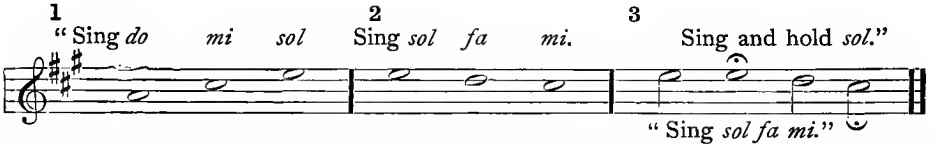
Introduction of Two-part Singing

For many reasons it is best to defer two-part singing until the pupil has formed safe vocal habits and is able to read and sing one-part music with comparative facility. **No normal child should be allowed, much less required, to sing the lower part exclusively,** although all should learn to sing a second part.

The practice suggested below should consume but a moment daily, after its first presentation, and should be entirely oral. The object sought is to give the pupil the power to sing one tone and listen to another tone at the same time. This is a new problem which should not be underestimated or neglected. The entire singing experience of the pupil has been along the line of matching tones. **Now he is asked to refrain from matching tones.**

No difficulty whatever will be found, provided the teacher is able to follow directions and is willing to go slowly and allow sufficient time for the ear of the pupil to become accustomed to the new effects.

After separating the class into two divisions, equal in numbers and singing ability, the teacher sounds *do*, and says: "Sing *do mi sol.* Sing *sol fa mi.* Division A sing and hold *sol;* division B sing *sol fa mi* and hold *mi.*"

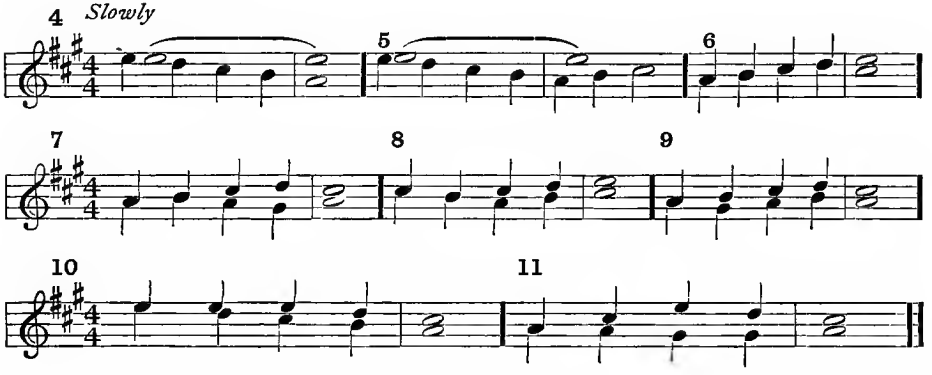


The singing should not be loud. Both divisions will at first find some difficulty in sustaining the tone.

After singing No. 3 several times, change parts, division A singing *sol fa mi* and division B holding *sol*. This is sufficient for the first time.

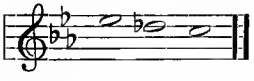
On succeeding days, take up one of the following each day, in the same manner.

Oral directions are to be given to each division before the singing begins, as in No. 3.

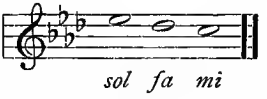


Introduction of *Te*

The teacher sounds *do* and sings the following, using the syllable *loo*:



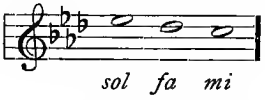
Most of the class promptly sing:

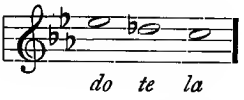


The teacher agrees that the tones sound like *sol fa mi* but reminds the class that the first tone is *do* and the last is *la*.

The teacher sings again. If no one knows the new tone, she sings

the syllables, and the pupils imitate. The teacher asks what tones sound like these, and the pupils sing *sol fa mi*.

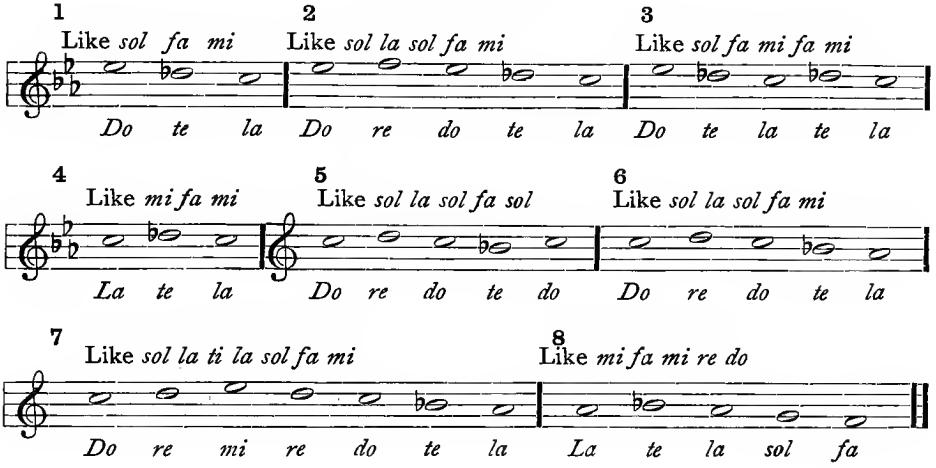
Frequent comparison of 

and 

is all that is necessary to master the new tone. Whenever the pupil can sing the new combination **first**, before having heard the *sol fa mi*, then the teacher will know the new tone is mastered; not before.

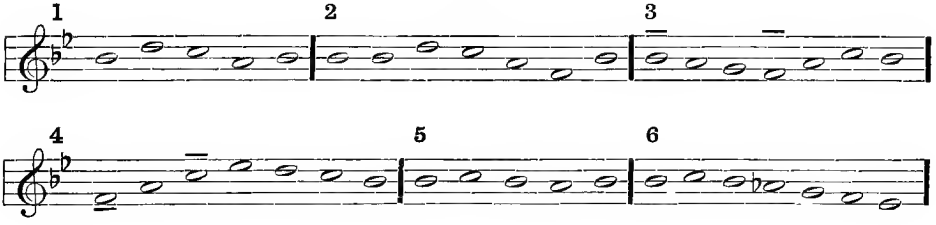
Material for Oral Tonal Dictation

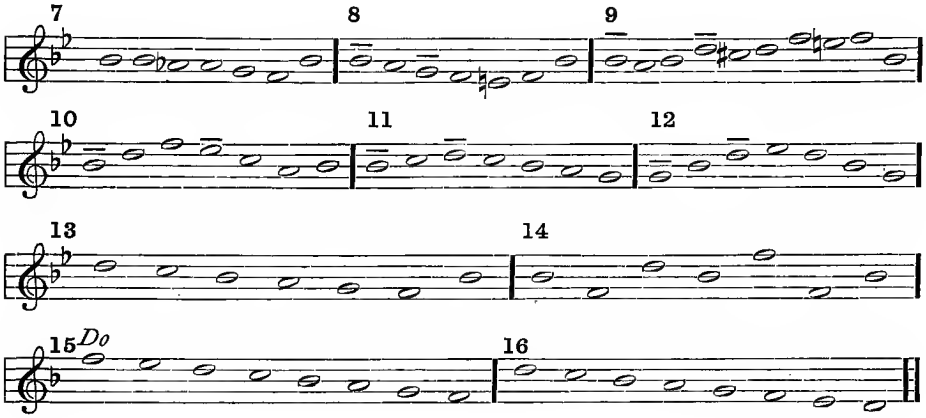
Study of *Te*



Material for Oral Tonal Dictation

Review

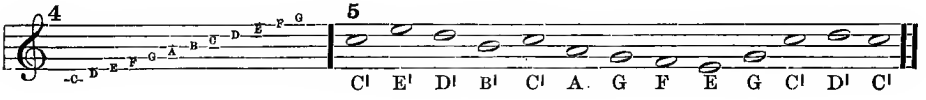




LESSON XIII

(Writing Book)

Directions are in the Writing Book. The teacher should cultivate the habit of naming all terms as she uses them, including the names of the staff degrees (lines and spaces). In No. 5 the sign (') and (,) is used to designate upper and lower letters.



LESSON XIV

(Writing Book)

Directions are in the Writing Book. Use No. 2 for reading.

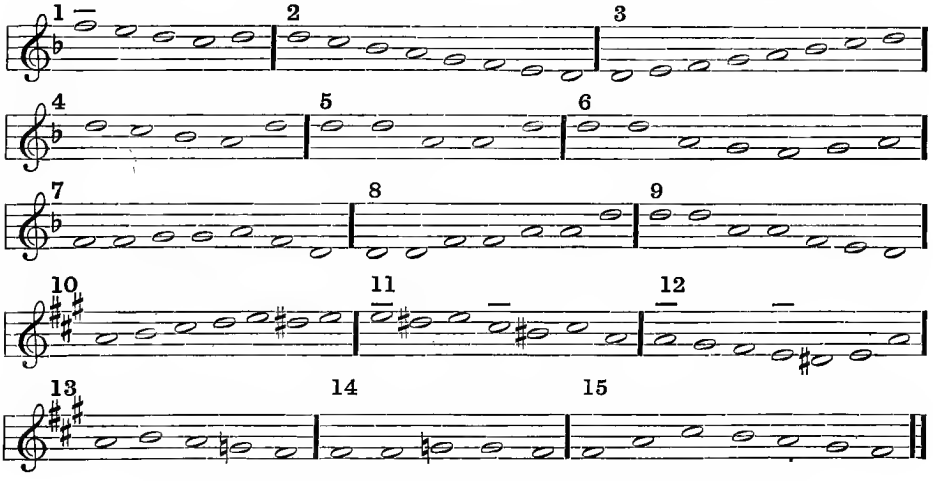
MARCH

The Minor Scale

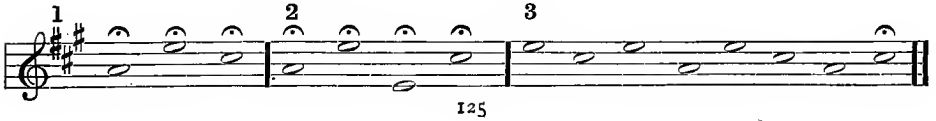
So far nothing has been said about the minor scale, although the pupils have become familiar with the effect of the minor through oral and written dictation. Exactly the same tones are used in the minor as in the major scale. For the present it is sufficient for the pupil to recognize and sing two scales, the major (*do*) scale, and the minor (*la*) scale.

Material for Oral Tonal Dictation

The teacher should always sing the oral dictation material with a neutral syllable, and the pupils respond, singing the syllable names.



Material for the Study of *Do*, *Mi* and *Sol*



(1) Teacher: "Sing the firm, strong tone. Sing the bright, grand tone." (Raising the hand to indicate the upper *sol.*) "Sing the calm, steady tone," etc.

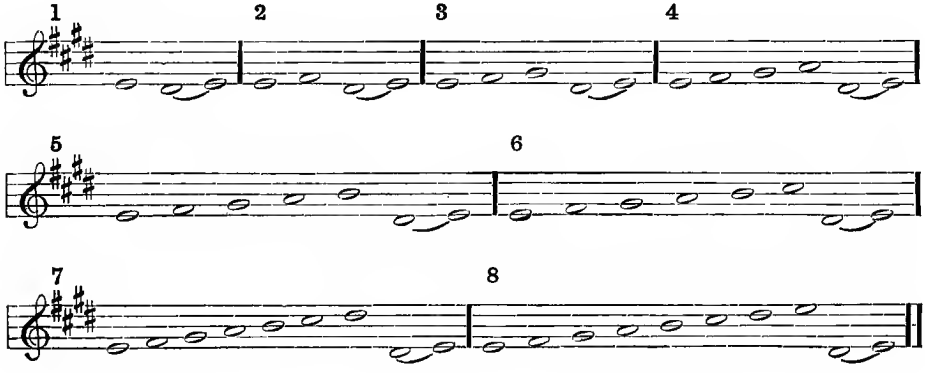
The pupils sing the tones described, using the syllable names and holding each tone until directed to sing the next.

(2) Teacher: "Sing the firm, strong tone. Sing the bright, grand tone." (Making the manual sign for upper *sol.*) "Sing the calm, peaceful tone," etc.

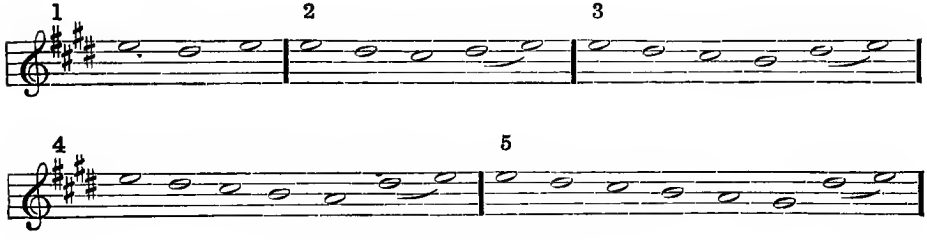
Material for the Study of *Ti*

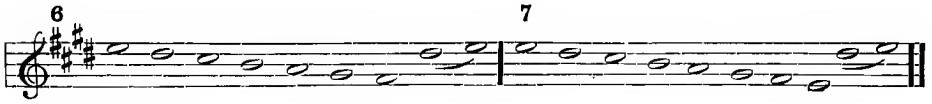
Ti has a strong tendency leading to *do.* These two tones are therefore almost tied together. The following series are all sequential. The pupil will complete the series after the teacher sings two or three groups.

Series A:

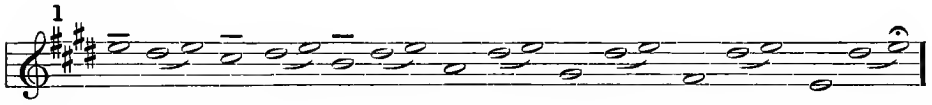


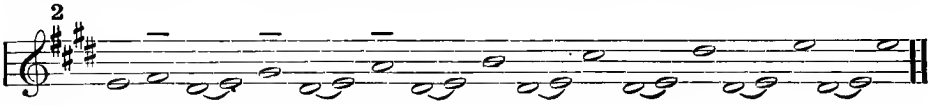
Series B:





Series C:

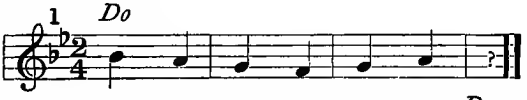


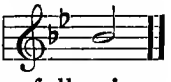


STUDY OF *TI*

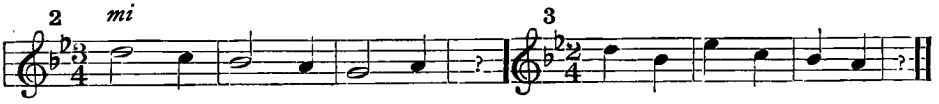
The mental effect of *ti* will now be evident.

The teacher asks the pupils to notice while she sings, and see whether or not the melody is complete. She suggests that they may add any tones which appear to be necessary. The teacher then sings the following with the syllable names:



Many in the class will be impelled to sing 

After this is repeated, the teacher does the same with the following:



Several questions are now in order, such as the following:

" Where does *ti* seem to lead?

" *Do* and *ti* are very much alike, are they not?

" Why not?

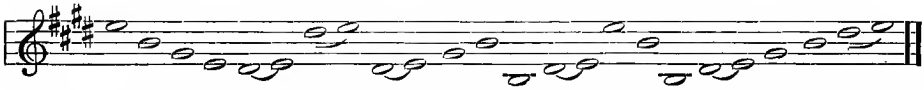
" *Ti* is firm, solid and restful, is it not?

" What sort of a tone is *ti?* " etc.

The teacher will have led the pupils to see that *ti* is a restless, piercing tone, strongly leading to *do*.

The teacher will then sing *do ti do;* as *ti* is sung she will make the following sign for *ti*, thus: following this immediately with the sign for *do*.

MATERIAL FOR PRACTICE WITH MANUAL SIGNS OR ORAL DIRECTION



The teacher who plays the piano and has even an elementary knowledge of harmony and a little skill in modulation, can materially intensify the effects caused by changes in scale relation. When A, for example, is *do* in the chord of A major, the effect is satisfactory and reposeful. Let the player retain the A and strike the chord of the dominant seventh in B flat major. Instantly the sound of *ti* produces a restless, unsatisfying feeling coupled with a strong desire to go at once to the *do* (B flat).

The supervisor will graphically illustrate these tone colorings, to the great advantage of all concerned. Without a clear notion of the characteristic qualities of each scale tone, the pupil will be seriously handicapped in the further study of music.

LESSON XV

(WRITING BOOK)

The pupils should sing the scales after they are written. The teacher should give the pitch of *do* only. The pupils should find the pitch for themselves in Nos. 2, 4 and 6.

LESSON XVI

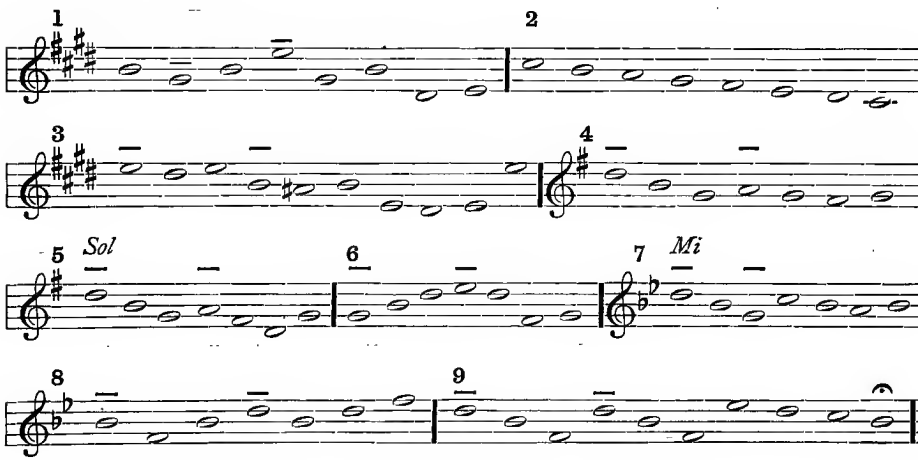
(WRITING BOOK)

Speak of the major scale from F, the minor scale from D, etc. The pupils should sing the entire lesson after it is completed.

LESSON XVII

(WRITING BOOK)

The teacher will sing each group with a neutral syllable not more than three times. **In this lesson, allow the pupils to respond, singing the syllable names.**



LESSON XVIII

(WRITING BOOK)

The pupil will place the notes indicated by the syllables and measure signature. **Da Capo** (dä kä′-pō) means "from the beginning." **Fine** (fēē′-nā) means "the end."

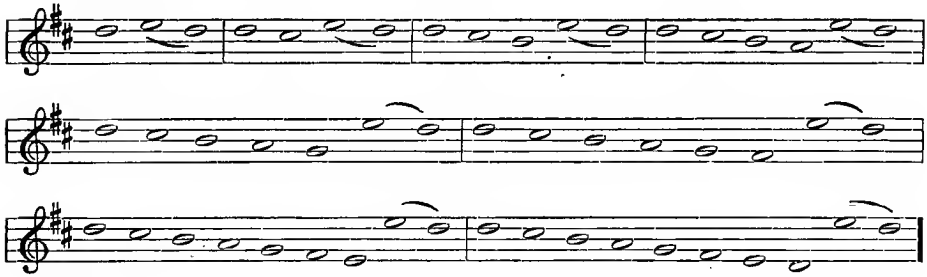
In the singing, see that the repeat is made before going back to the beginning. Have the class sing in three divisions, one division singing No. 1, another singing No. 2, and the third, No. 3.

APRIL

Study of *Re*

Each series is sequential; the pupil should complete the series after two or three groups have been sung or called for by the teacher. Encourage the pupils to roll the r in singing *re.*

Series A:



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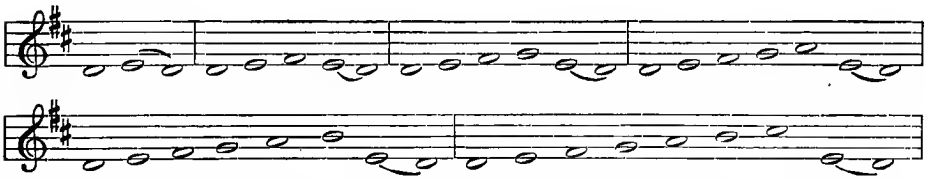

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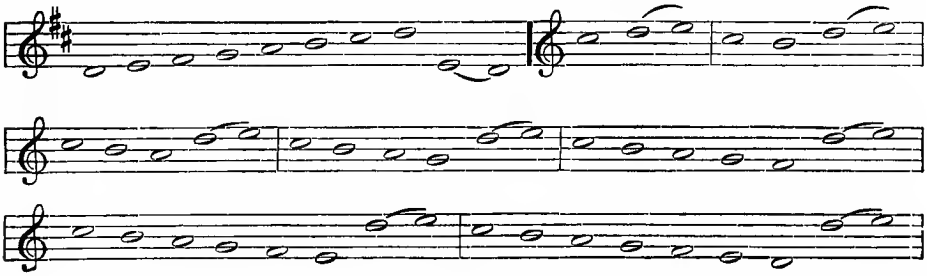

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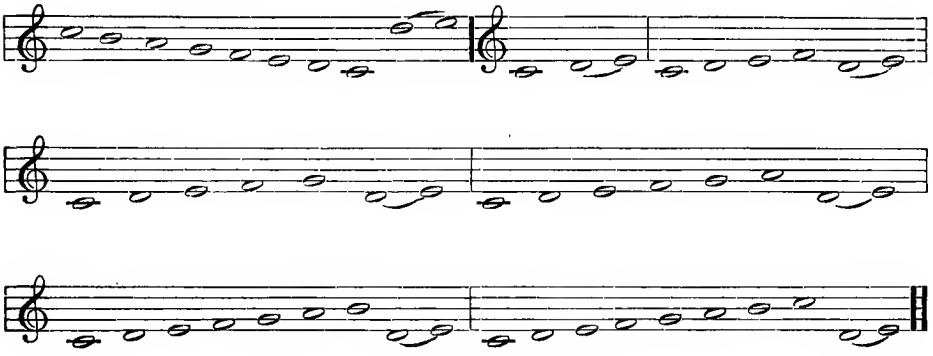
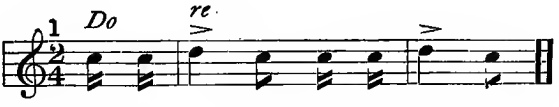
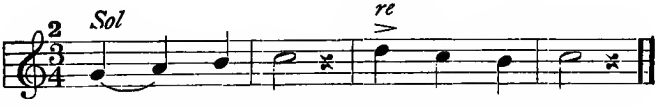


STUDY OF *RE* (Continued)

After the foregoing, the pupils will see that the effect of *re* is quite different from that produced by *do*, *mi* and *sol*. They will have noticed that *re* moves naturally to *do* or *mi*. *Re* has the moving quality of *ti*, with more life, vigor and strength. The rousing character of *re* is well illustrated by its use in street cries. The teacher will sing the following, first with the syllable names (rolling the *r* in *re*), and then with the words:

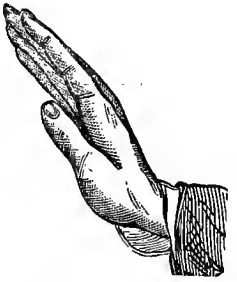


Dai - ly pa pers, dai - ly pa pers.



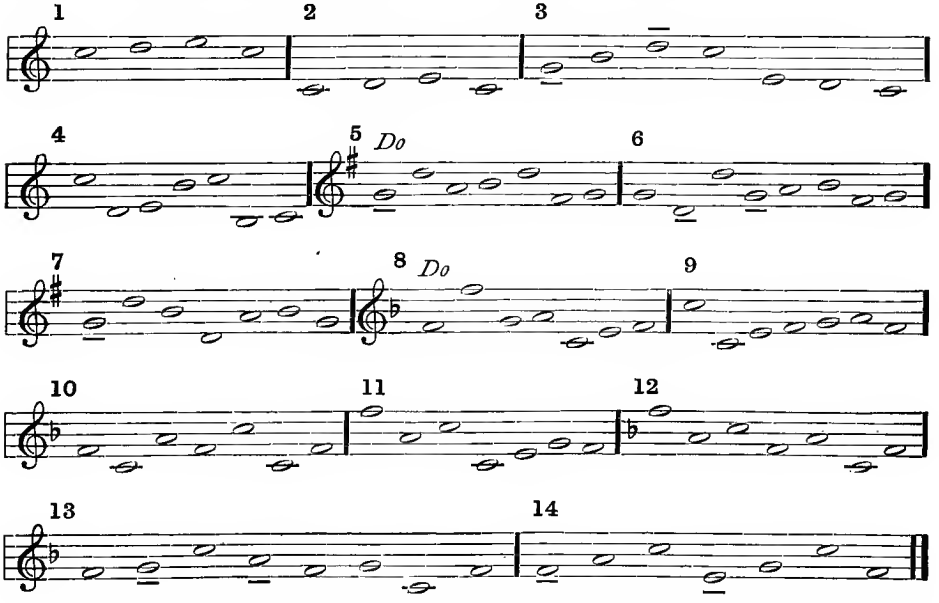
Buy my soles, buy my live soles.

After having made clear that *re* is a rousing, hopeful tone, the teacher will sing *do re*, and make the sign for *re* thus:



Material for the Study of *Do*, *Mi*, *Sol*, *Ti*, and *Re*

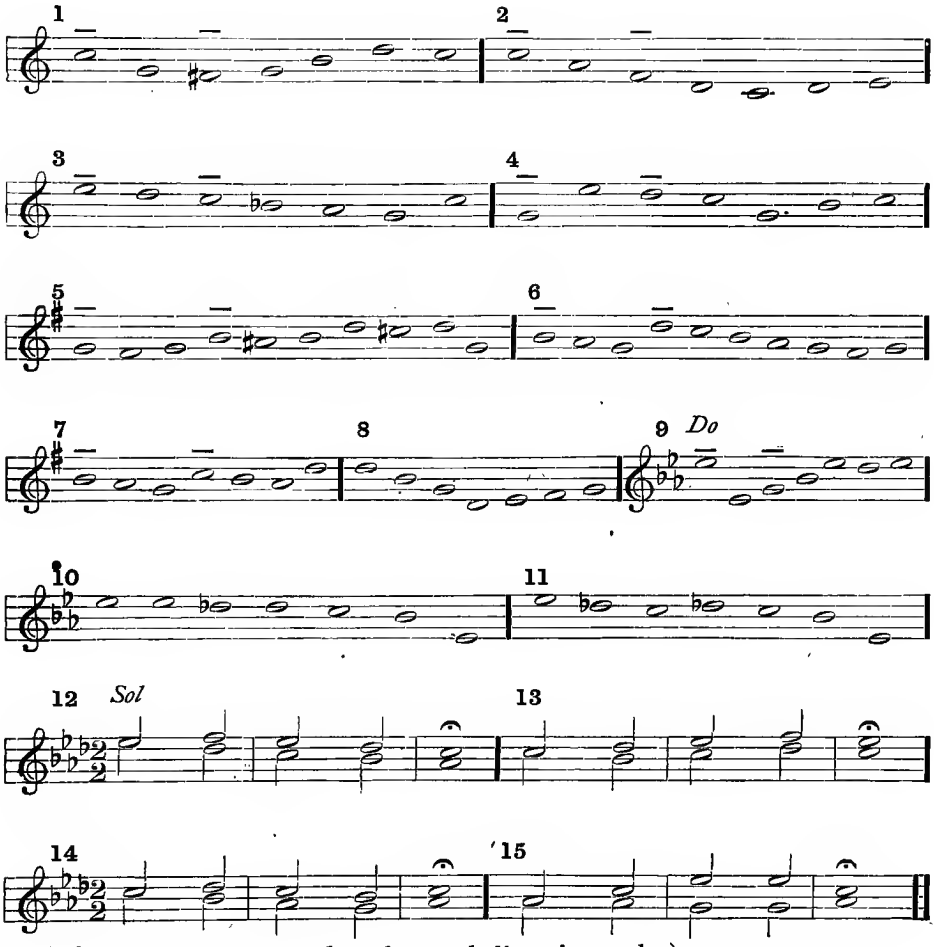
To be given by the teacher by means of the manual signs. The hand should be raised for the high tones and lowered for the low tones.



(The study of *fa* and *la* will be introduced at the beginning of the fourth year.)

Material for Oral Tonal Dictation

The two-part exercises should be given by direction, or with manual signs. (See page 121.)



(Give Nos. 12, 13, and 14 by oral direction only.)

LESSON XIX

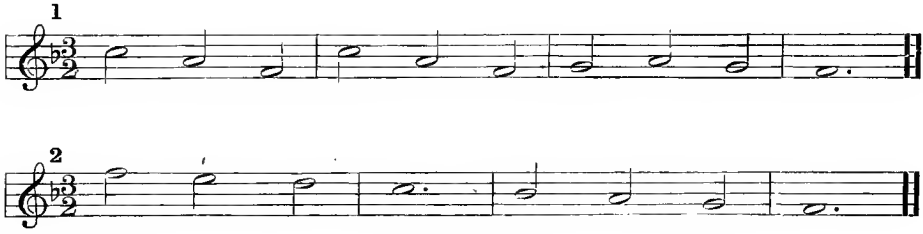
(Writing Book)

Show on the blackboard the short lines as used in No. 2. Speak of them as "line below, second line below," etc. Have the pupils sing both scales after they are written. The pupils now know two scales, major and minor; not eighteen.

LESSON XX

(Writing Book)

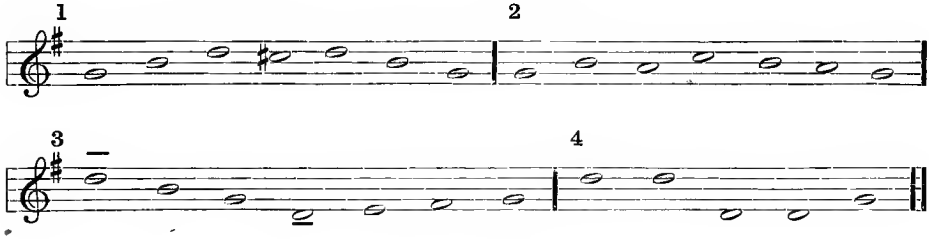
The teacher will sing or play Nos. 1 and 2 with a marked accent. The pupils beat and listen, then write. After No. 3 is completed, use it for sight reading, beating six to the measure.



LESSON XXI

(Writing Book)

The teacher will sing the first four groups distinctly. The pupils should beat and sing No. 5 after completing it.



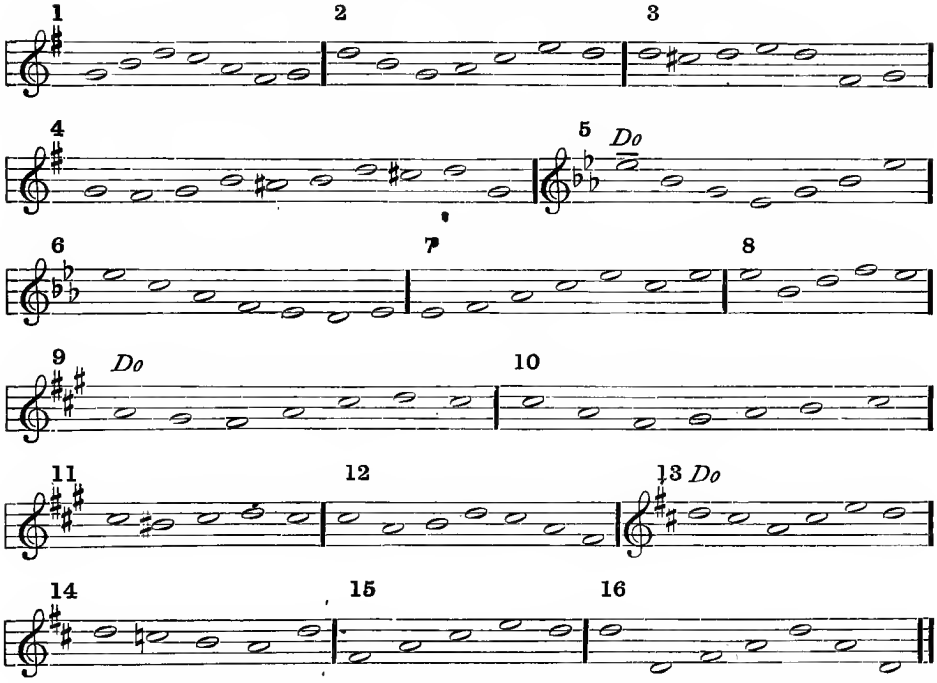
LESSON XXII

(Writing Book)

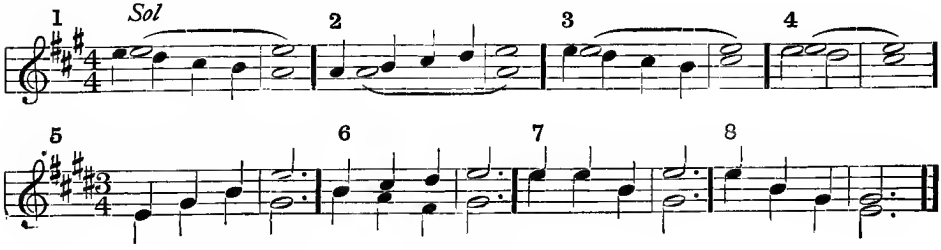
This lesson is simply one of note and rest values. If the pupils are not familiar with each character, let every one be pointed out and named. The pupil should form the habit of counting the measure as he marks the accent with a dash under the note. Beat, and sing with the syllable *loo*, after completing the exercise.

MAY

Material for Oral Tonal Dictation

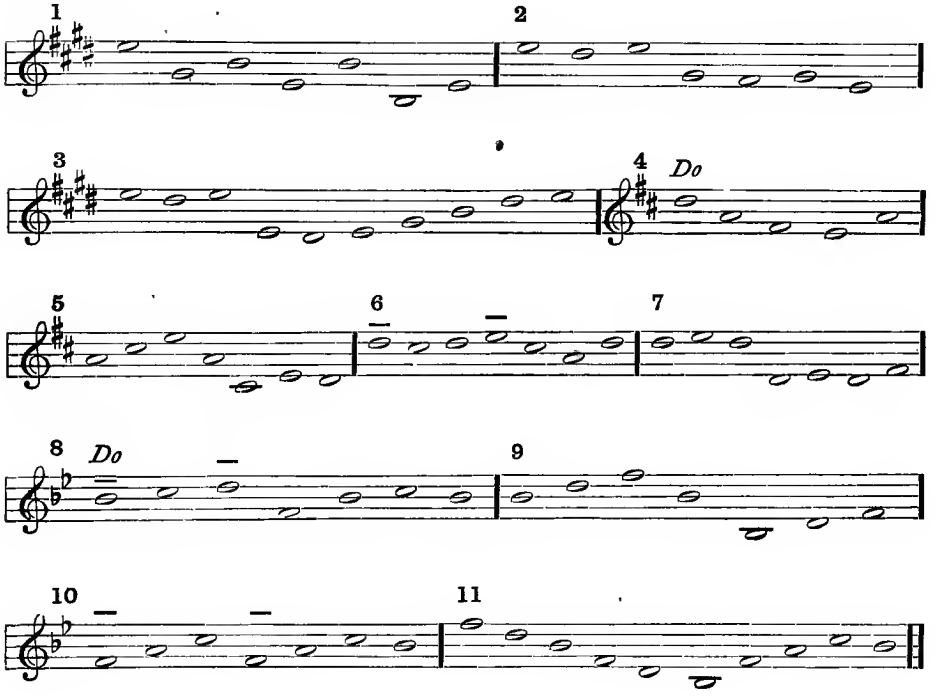


The two-part exercises are to be given by oral direction as before, or with the manual signs (both hands at once).



Material for Tone Study

The pupils will find no difficulty with the following intervals, provided the individual tones have been properly taught and the manual signs are given correctly. The teacher will describe each tone to be sung, indicate them by the manual signs, or point to the notes on the blackboard.

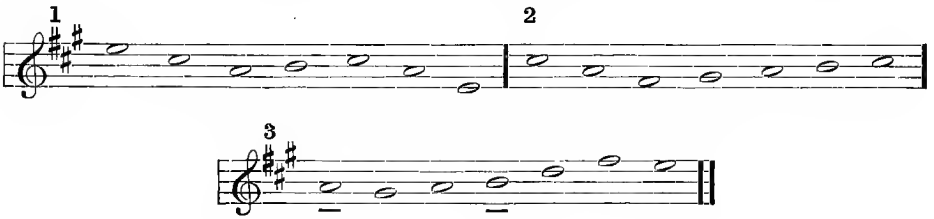


LESSON XXIII

(Writing Book)

After listening to the teacher, allow the class to sing the syllables before writing Nos. 1, 2 and 3. Before singing No. 4, name and call attention to the new symbols.

mf stands for **mezzo forte** (met-zo for-tā) and means moderately loud.
cres " " crescendo (cre-shen′-do) and signifies a gradual increase in power.
sf " " sforzando (sfor-tsan′-do) and means with sudden force.
p " " piano (pe-ä′-no) and means soft.
pp " " pianissimo (pe′-än-is′-se-mo) and means very soft.



LESSON XXIV

(Writing Book)

Before the pupils write this lesson, review the following:

1. F♯ is always the first in the signature; the remaining sharps are placed alternately down four degrees or up five degrees.

2. After the first flat, each one is alternately **up four or down five** degrees.

No. 8 should be sung, after it is completed.

LESSON XXV

(Writing Book)

Cultivate the habit of silent singing.

Before the pupils sing No. 7 with the syllable names, they should beat and sing it through silently. **The pupil should hear the tones and feel the rhythm before beginning to sing audibly.** Notice that the song begins **after** the beat.

LESSON XXVI

(Writing Book)

Any interval from one tone to another which leaves out one or more scale tones is called a skip. *Do* to *mi* is a skip; *re* is "skipped." In Nos. 2, 3, 4, and 5, the pupil makes his own melody. The first note and the last measure are already written. No skips are allowed. If the teacher chooses, the pupils may submit their compositions to her before writing them in the book.

JUNE

June will be devoted to reports of individual recitations, to giving needed assistance to the slower pupils, and to the last Written Lesson (No. XXVII). The written lessons during the year give constant opportunity for the teacher to know the strength and weakness of each pupil. It is assumed that individual singing is practiced in the music class just as it is in the reading class. Therefore, the January and June work does not differ materially from that of other months, excepting that in January and June a record is made of each pupil's oral and written recitations, and that no new problems are presented.

The material for the individual tests in Oral Tonal Dictation may be selected from the material given in February, March, April or May.

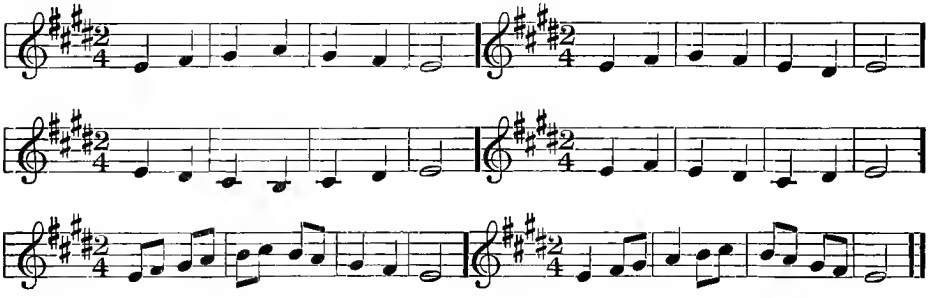
Names	Oral Tonal Dictation (5 exercises)	Written Lessons	Remarks
Mary Smith	Sang 10 exs. O.K.	95	
John Bright	Sang 5 exs. O.K.	90	
John Stout	Feb. Exs. 1, 2, 3	60	Improving fast
Robert Burns		40 theory work	Has had adenoids removed. Voice better. Can match tones

LESSON XXVII

(Writing Book)

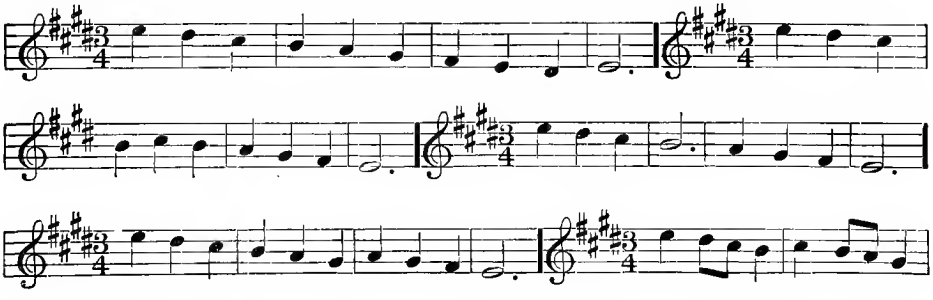
The pupils will be intensely interested in making melodies. Insist that they think (hear) the melody before writing. If there is time, it is well to have the melodies written first on the practice page and submitted to the teacher, before they are written on the lesson page. Children who desire to do so, may be allowed to write additional melodies on the practice pages.

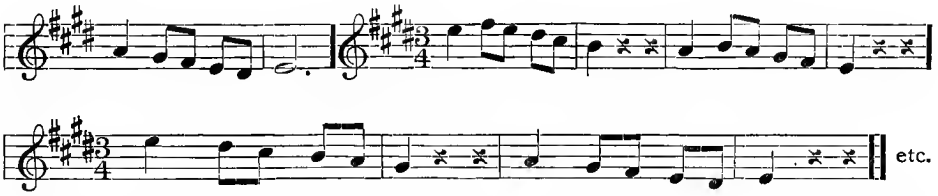
Number One may be written in several ways; for example:



In so short a melody it is not best to repeat the same tone. The following, for example, is monotonous:

The following are some of the forms No. 3 may take:





It is not to be expected that the first attempts at original composition in the tone language will be in perfect form. They will compare favorably, however, with the first compositions in English.

The purpose is to lead the pupil to think and to express his thoughts, even though the thoughts are crude and the expression faulty.

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HOLLIS DANN MUSIC COURSE

MANUAL FOR TEACHERS

MUSICAL DICTATION—STUDY OF TONE AND RHYTHM

BOOK TWO

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Musical Dictation
Manual for Teachers, Book Two

E-P I

MUSICAL DICTATION

BOOK TWO

INTRODUCTION

This book is a Manual for teachers and is intended primarily for use in the public schools. The course begins with the first and ends with the seventh grade. When used in schools where first grade music consists of Rote Singing only, the course outlined in the Manual would begin with the second and end with the eighth grade.

The Manual is in two parts:

Book One contains the material for the first three years in the study of tone and rhythm.

Book Two contains the material for the fourth, fifth, sixth and seventh years in the study of tone and rhythm. Book Two also contains supplementary material for Advanced Dictation.

Music Writing Books

Beginning with the third year, each pupil should be provided with a Music Writing Book in which to write the lessons outlined in the Manual.

Third year pupils use Music Writing Book No. I.
Fourth year pupils use Music Writing Book No. II.
Fifth year pupils use Music Writing Book No. III.
Sixth and Seventh year pupils use the Music Writing Tablet.

The following general suggestions are offered concerning the use of the Manual:

1. **Look over the material for the entire month and begin all features of the work early in the month.**
2. **Keep all activities progressing throughout the month.**
3. **Have a plan for each lesson; work rapidly, and avoid wasting time by useless questions.**

Absolute Pitch

Many children will acquire the ability to recognize any given pitch if given a fair opportunity. The capacity for acquiring this power should be fostered and developed rather than stunted and neglected. To develop this invaluable feature of a musical education, certain conditions are necessary:

1. The pupil should continually hear the correct pitch. Therefore, it is essential that the piano, the pitch pipe, the violin, etc., shall agree in pitch, both in the home and in the school.

2. All music which the pupil sings should be sung at the pitch in which it is written, or, if sung in a different key, the pupil should know the change.

Parents and teachers who are able to approximate these conditions may cultivate the sense of absolute pitch in children with surprising results by testing a given pitch daily: or for example.

The Pure Scale

Ability to think and to sing the pure scale as played by an artist on the violin, for example, is the best possible scale training and is invaluable to the pupil who is to make a serious study of music. This, however, can be acquired only with the constant assistance of expert teachers, and is obviously beyond the possibility of attainment in the public schools.

Singing in Tune

Singing out of tune is evidence of wrong physical and mental conditions. Good tone production and correct intonation are evidences of normal conditions.

It is entirely feasible and practicable for classes in the public schools to sing true to the pitch. Nothing less should be accepted by the supervisor or the teacher.

Because of the low standard which prevails, faulty intonation is accepted in many communities as a necessary evil in school singing. The fault is not with the children. Their false intonation is evidence of wrong physical and mental conditions, and is the inevitable result of careless, inefficient teaching, and poor or inadequate supervision.

The ability to create and maintain normal vocal conditions is the first and most important qualification of the supervisor of music.

These conditions include:

1. Proper position of body and head, and flexibility of the lower jaw, tongue, and facial muscles.

2. Deep breathing, secured by correct position and by use of simple breathing exercises.

3. The use of the "thin, head" voice, and the avoidance of the lower "thick" quality.

With these habits formed, the singing voice is used quite as easily as the speaking voice.

Correct intonation demands correct thinking as well as normal physical habits. Certain other conditions are, therefore, essential:

1. Every teacher must use a chromatic pitch pipe, thereby detecting and correcting any tendency to "flat" or "sharp" the pitch. **Constant singing out of tune — "flatting the pitch," for example — causes the singer to think the wrong pitch; he then sings out of tune because he thinks out of tune.**

2. If a piano is used, it should be kept in tune, else the ear is constantly misguided by false and unmusical tones. A good piano is most desirable in the schoolroom. Incidentally, the piano may be used in place of the pitch pipe for taking and testing the pitch.

3. The songs and exercises used by children in the lower grades must be in the proper compass and favorable to good tone production. The use of unsuitable material encourages and develops bad vocal conditions and consequently results in faulty intonation.

Children who sing properly sing in tune, freely and easily, with light, clear, mellow, flutelike tone which increases in breadth and volume as the children develop physically.

The Use of Syllable Names

The syllable names are indispensable to the pupil in gaining a mastery of the tonal problems in music. By their use the pupil is aided in identifying and differentiating each tone.

The primary object of all instruction in sight singing is to teach the pupil to hear the tones and sense the rhythm of a melody as he looks at the music. The pupil has many problems demanding instant solution in reading a melody. Accent, rhythm, tones, all require recognition, quickly followed by expression. The recognition and interpretation of musical symbols demand quick and accurate thought followed by action, which must be equally accurate and rapid.

All the power of concentration which the pupil possesses must be employed in reading music.

The reading of words and music demands the recognition and interpretation of two entirely different sets of symbols simultaneously.

This is beyond the power of the majority of children during the first two or three years in school, and their attempt to interpret two languages at once makes concentration on the tone language impossible, deprives them of the help of the syllable names, discourages the slower pupils, and places upon young children a task which most adult beginners are unable to accomplish. It is better to follow a vital pedagogical principle and attack one difficulty at a time. The interpretation of one language at a time is obviously enough for little children.

The Abuse of Syllable Names

While the Latin syllables are vitally essential in mastering the tonal problems, they are only a means to this end. Their constant use in the upper grades to the exclusion of words, is a serious error. When the pupil has formed the habit of hearing the tones and feeling the rhythm as he looks at the symbols, and has had sufficient practice in combining tone and rhythm, he is ready to begin reading without the syllable names.

Time is wasted and progress retarded, however, if this is attempted too soon. If individual singing is constantly practiced, as it should be, the teacher will know when the class is ready to begin the reading of words and music together.

The Music Readers, both the regular text book and the supplementary material, should furnish a large amount of music especially adapted for this practice. An abundance of suitable material, not too difficult, is a necessity.

Before the pupil reaches the High School, he should be able to read at sight, words and music, with facility.

Correlation of Reading and Singing

Oral reading and singing are very closely related. Poor results in either, seriously interfere with progress in the other; excellence in one, greatly accelerates improvement in the other. The right sort of singing makes speech more musical and more flexible; gives the voice a wider compass and greater sustaining and carrying power; develops the rhythmic and melodic sense; stimulates emotional expression; and, in many other ways, increases the pupil's capacity for oral expression in speech.

The course in Reading in the public schools should give to children not only the ability to read and understand, but should equip them to speak the English language clearly, distinctly and naturally. Mumbling, inarticulate, nasal speech, accompanied by distorted misuse of vowels and consonants, makes the teaching of singing tenfold more difficult. A thorough, systematic course in Phonetics is absolutely essential if American children are to speak the English language acceptably. Indistinct and inaccurate pronunciation and enunciation are alike fatal to acceptable reading and speaking, and to good singing.

To teach the correct use of the English language in speech is primarily the function of the course in Reading.

To teach the correct use of the singing voice, and the reading and interpretation of the tone language, is the function of the course in Music. In the upper grades the pupil must read and interpret both languages simultaneously.

Good oral reading is the greatest possible help to school singing; therefore, the music supervisor and teacher should assist in every possible way in bringing about the correlation of Music and Oral Reading from the first grade through the High School.

FOURTH YEAR

SEPTEMBER

Tone Production

The study of vowels and consonants, breathing, position, etc., as applied to children's singing, is vitally essential for every teacher who attempts to teach children to sing. This most important side of school music teaching is not included in this Manual, for obvious reasons.

A few suggestions only, are offered concerning the use of neutral syllables which shall hereafter be used a part of the time, in the place of the Latin syllables, *do*, *re*, *mi*, etc.

Great care should be taken in the choice and use of vowels. The *oo* sound is an excellent means of forming the "head" tone habit. However, the habitual use of *oo* is apt to develop a "hooty" tone.

The vowel *o* as in *on* is favorable to good tone. This sound is between *a* as in *all* and *a* as in *father*.

The teeth must be apart, and the muscles of the tongue, lips and face, flexible and soft, in the singing of all vowels. The mouth must be opened easily and naturally. An unnatural or distorted expression of the face while singing is conclusive evidence of bad tonal conditions. A stiff, forced condition of the open mouth may be quite as bad as the closed teeth. One of the worst and most common errors is the neglect to open the back part of the throat and mouth. The lips and teeth may be wide open while the tongue and soft palate completely close the throat.

No direct appeal should ever be made to the child to "open the throat." Such instructions cause an unnatural effort and develop wrong conditions. The singer should feel the sensation of gently **lifting** the tones. Sometimes the act of yawning will help to give this sensation of lifting the tone.

The teacher should be very sensitive to tone quality, never forgetting that the only tone quality which is acceptable in children's singing is mellow and pleasant. Under the skillful teacher, this tone is also resonant and beautiful, never harsh and unmelodious.

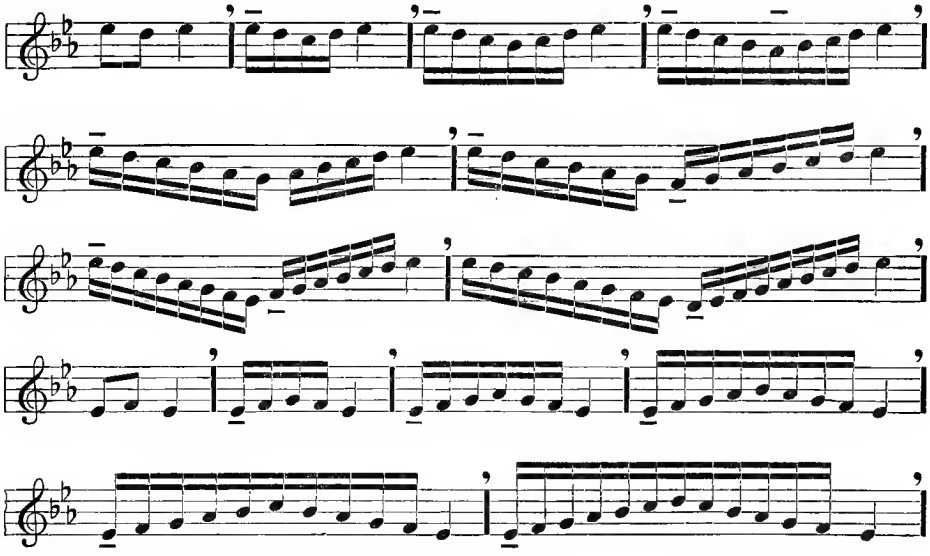
Review of Sequential Studies

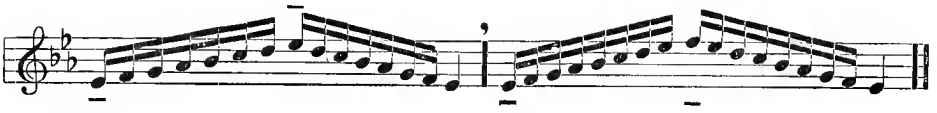
The following scale studies are to be sung by the class and by each pupil individually, in the order given. The pupils should be encouraged to sing the entire series without assistance, after the teacher gives the directions for the first group. The teacher will soon find it unnecessary even to suggest the order in which the studies are to be sung. It is important that these studies be sung rapidly, and with freedom and facility; otherwise, the automatic use of the syllables will not be gained. (For further directions, see Dictation Manual, Book One, page 86.)

The pupils should take breath after each group as indicated by the breath marks.

Teacher: Sing *do re do.* Sing *do re mi re do.* Sing *do re mi fa mi re do*, etc.

Series A:





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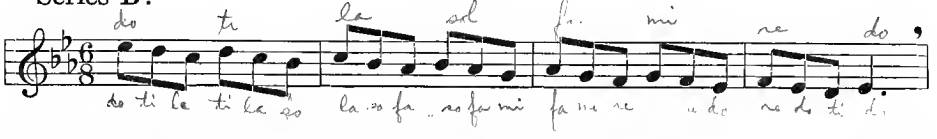

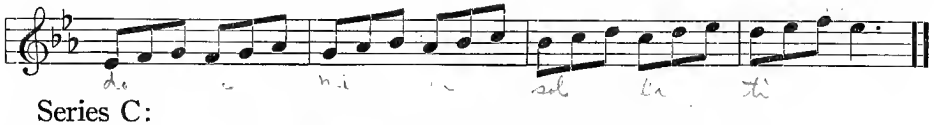

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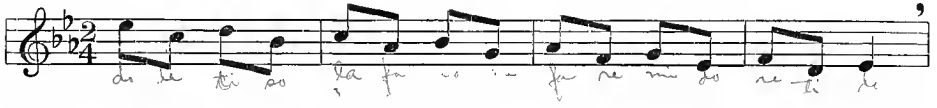

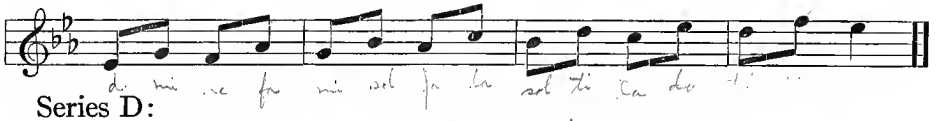

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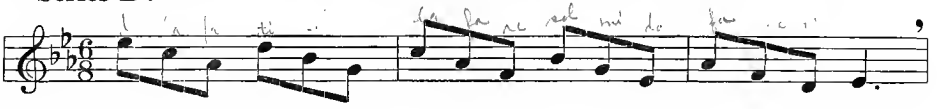

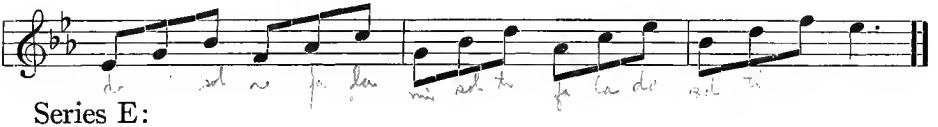

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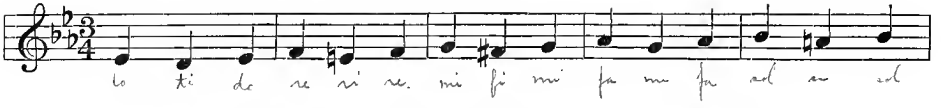
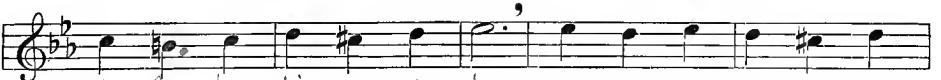
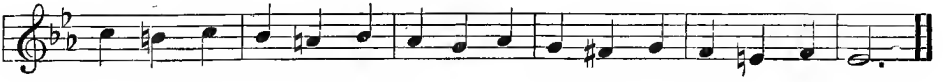


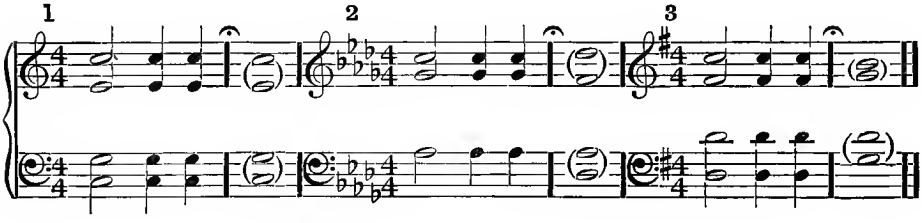




Review of the Mental Effects of *Do*, *Mi*, *Sol*, *Ti* and *Re*

Every expert in sight singing has a keen appreciation of the relational effects of the scale tones. He senses the harmonic effects of the melody; he feels the modulation and knows in what key and mode he is singing. This harmonic sense is essential to good sight reading and may be acquired by the study of Harmony; it may also be acquired by the proper study of the scale tones, without the study of Harmony.

If the teacher will play the chords indicated and listen carefully, three radically different impressions will be received from hearing the upper tone C, although the three physical elements of the tone — pitch, volume, and quality — remain unchanged.

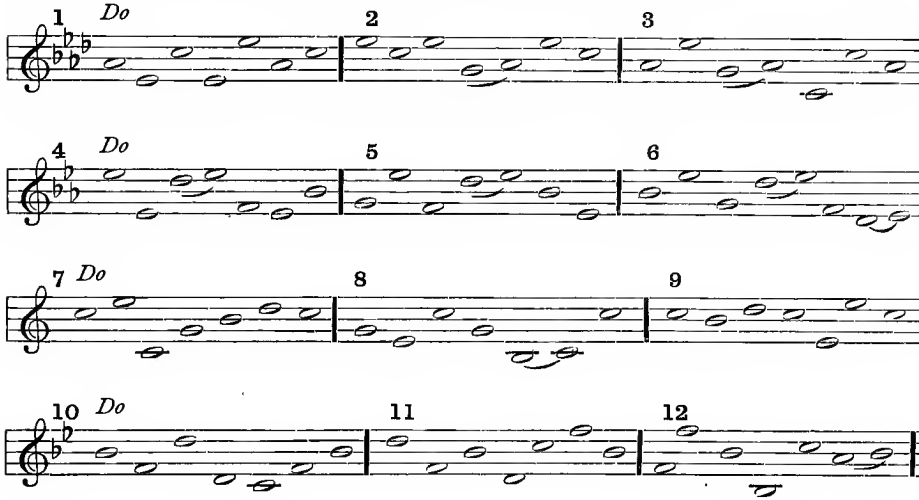


After hearing No. 1, the thought rests on the same tone (*do*). The C in No. 2, no longer sounds like *do* but like *ti*, and there is an irresistible impulse to sing the next scale tone above. The listener feels after hearing No. 3, that the next tone must be *mi*. Appreciation of these relational (mental) effects of the scale tones is vitally essential.

The teacher is strongly urged to study the scale tones until the individual characteristics of each tone are known and felt. **The manual signs should not be presented until the mental effect of the tone is clearly felt. The signs are only one means of recalling the relational effect of the scale tones, and they should not be used at all unless preceded by a graphic description and clear appreciation of the effect of the scale tone represented.** (See Dictation Manual, Book One, pages 115–132.)

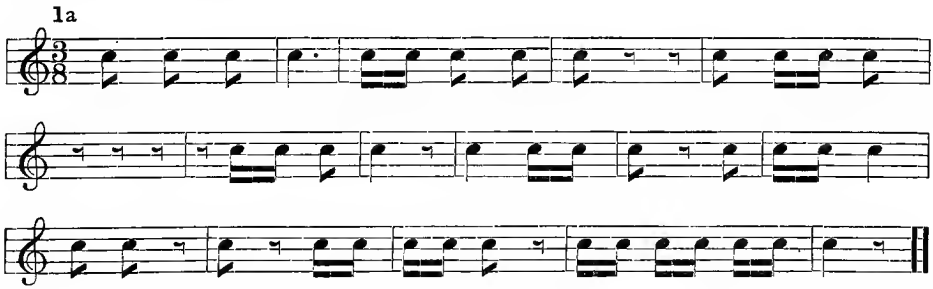
Material for Review of *Do*, *Mi*, *Sol*, *Ti* and *Re*

To be given by direction; *e.g.*, Sing the firm and strong tone. Sing the bright tone, etc., or by means of the manual signs.



Material for Rhythmic Review

The following should be copied on the blackboard before the time for the music lesson:

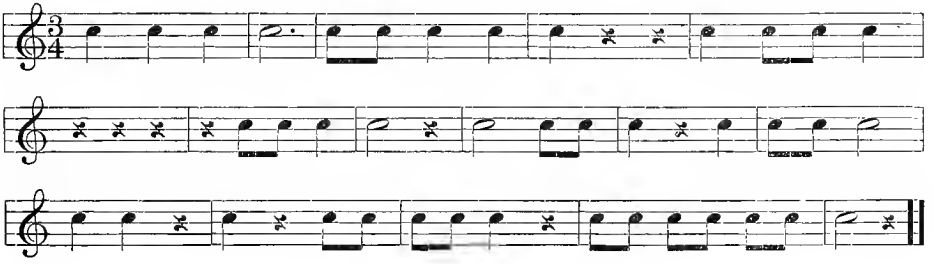


The teacher, or pupil, indicates the tempo, points to a measure, and directs that the class beat and sing the measure, repeating until another measure is indicated. This practice should be continued from day to

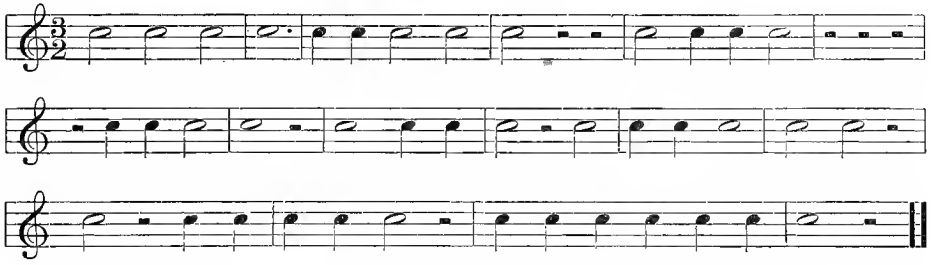
day until the pupils can sing any and all of these measures correctly. The pointer should be moved quickly, indicating the new measure slightly before the completion of the previous measure. The exercise may be varied as follows:

1. Have one pupil sing the entire sixteen measures.
2. Change the beat-note, thus:

1b



1c



3. Have three pupils, or three sections of the class, sing from each representation simultaneously.

4. Erase every other bar, change the 3 to 6 in the measure signature, and use the exercise again as six-part measure. ($\frac{6}{8}$, $\frac{6}{4}$, and $\frac{6}{2}$).

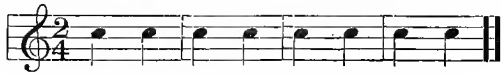
5. Instead of singing, **speak** the rhythms to a neutral syllable. (The rhythms may then be represented without the staff, thus: $\frac{3}{8}$ ♪ ♪ ♪ | ♩. ‖ etc.
la, la, la, la.

6. Visualization. The teacher proposes a musical game, as follows: The leader describes one measure; the pupil will try to prove that he sees and understands it by beating and singing, with the syllable *loo*, **four measures** like the one described.

After naming the key (C major), the kind of measure ($\frac{2}{4}$), and sounding the key tone (C), the leader says:

I see two quarter notes on the third space.

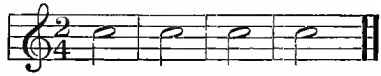
A pupil beats and sings No. 1 with the syllable *loo*, thus:



Loo, loo, loo, etc.

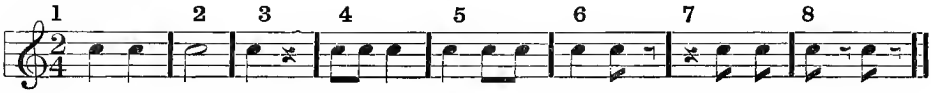
Leader: I see a half note.

A pupil beats and sings No. 2, etc.



Only one or two minutes should be spent with the "game" after the first time it is played.

Series A:



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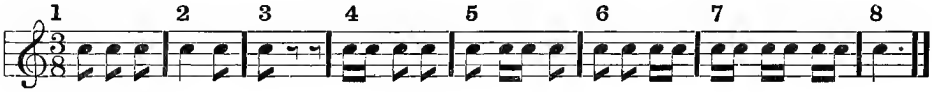


Series C:

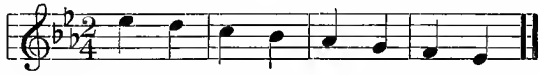
Later in the month use the same material in a different way. **Place the measure on the board** and require the pupils to beat and sing four measures, as before.

Oral Review of Three and Four Tones to One Beat

The teacher sounds the key tone and directs the pupils to beat and sing the scale descending, singing each scale tone as many times as there are tones to one beat.

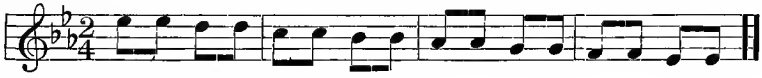
Teacher: One tone to each beat.

Pupils:



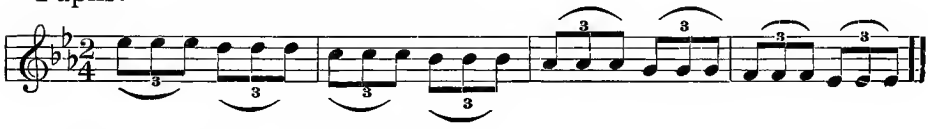
Teacher: Two tones to each beat.

Pupils:



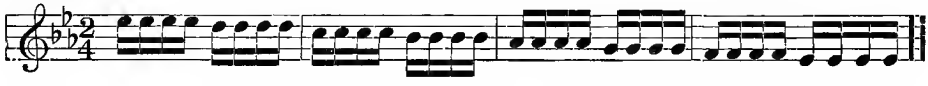
Teacher: Three tones to each beat.

Pupils:



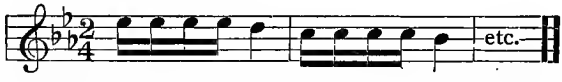
Teacher: Four tones to each beat.

Pupils:



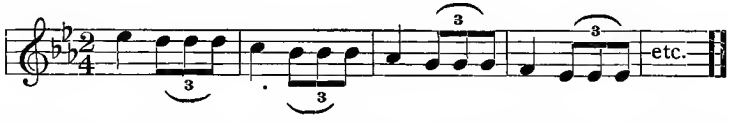
Teacher: In each measure there are four tones to the first beat, and one tone to the second beat.

Pupils:



Teacher: One tone to the first beat, and three tones to the second beat.

Pupils:



Avoid, for the present, combining two and three, or three and four tones to a beat in the same measure. All other combinations may be made with great advantage to the pupils.

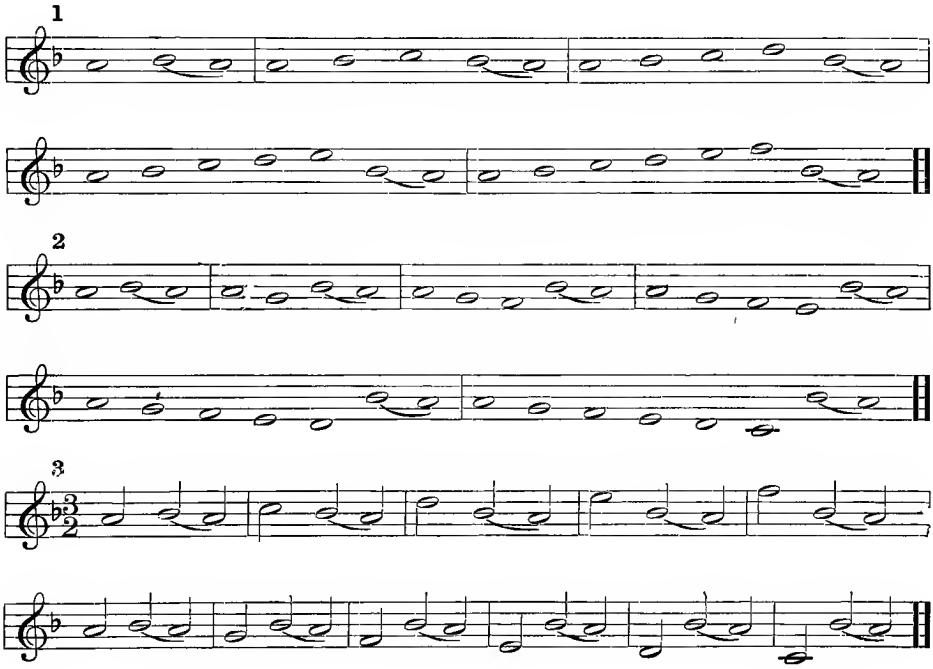
Oral Tonal Dictation

Study of *Fa*

Lead the pupils to associate *fa* with *mi*, to think of the two tones as linked together.

The following studies are sequential. The pupils should continue unaided after the teacher has called for two or three groups, thus:

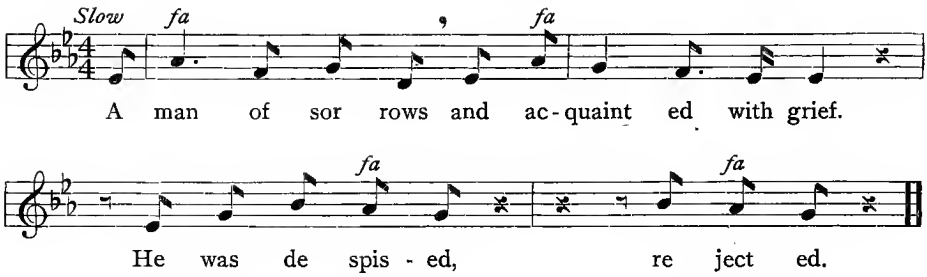
Sing *mi, fa, mi.* Sing *mi, fa, sol, fa, mi.* Sing *mi, fa, sol, la, fa, mi.*



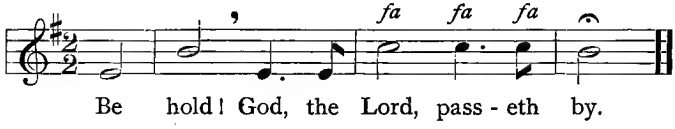
Many singers think the intervals from *do* to *re*, *mi* to *fa*, and *re* to *fa*, too narrow. *Re* and *fa* are consequently sung below the pitch. Lead the pupil to think these intervals wider.

Fa has a strong tendency toward *mi*. This is already evident to the thoughtful pupil. *Fa* has other distinctive qualities.

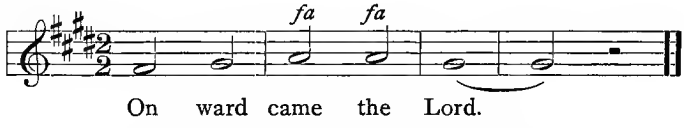
Sing, or play from the original, the following excerpts. Notice the desolate character of *fa* in this excerpt from The Messiah.



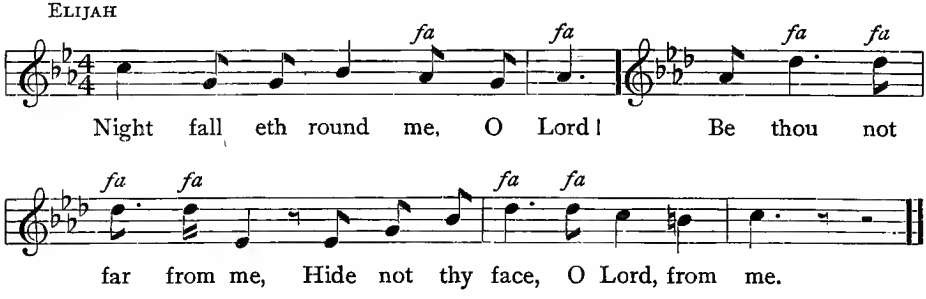
Notice the effect of *fa* in this excerpt from The Elijah, where the phrase is graphically used to inspire a feeling of awe.



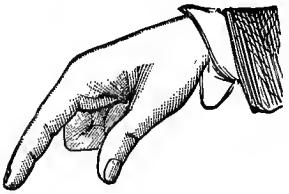
In the same chorus, Mendelssohn repeatedly uses the following phrase, picturing the mystery of the coming of the Lord in the "still small voice."



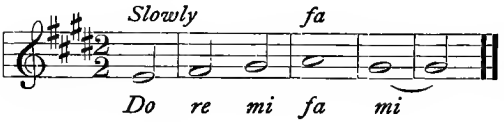
Notice the constant repetition of *fa* in depicting the desolation of Elijah.

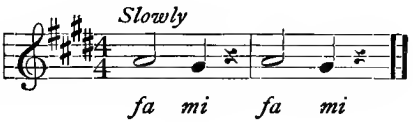


As *fa* is sung in the next phrase, the teacher makes the manual sign, thus:



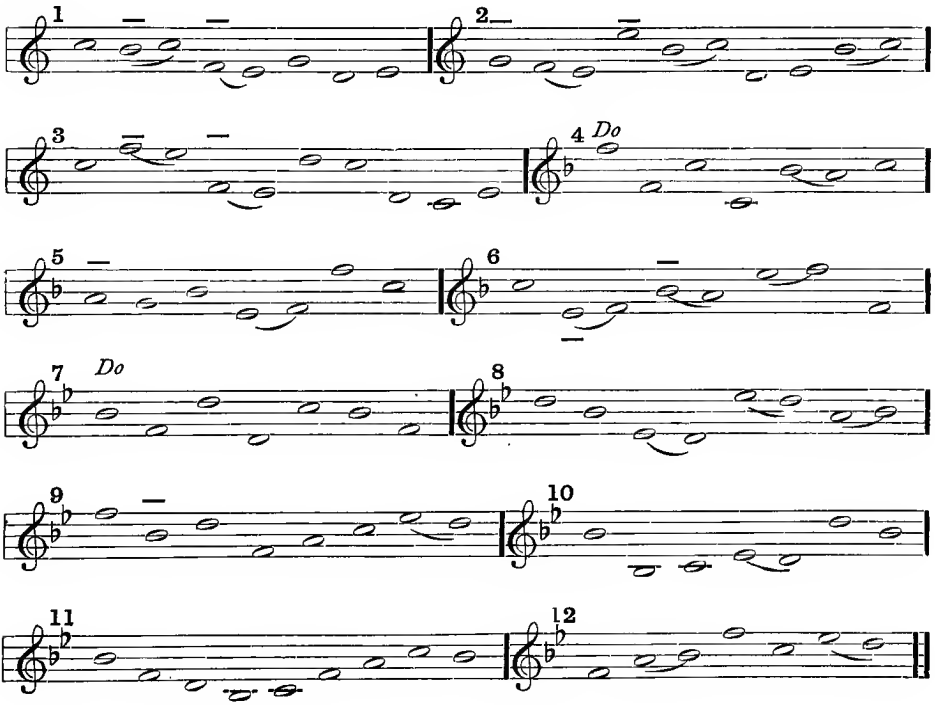
The teacher will now have the class sing the following, using the manual signs to indicate the tones:





Material for Tonal Study

To be given by direction (describing the tones), or with the manual signs:



The mental (relational) effects of the scale tones are clearly felt only when the tones are played or sung slowly, and when unaffected by harmonic changes.

LESSONS I AND II

(Writing Book)

Each pupil should be provided with Music Writing Book No. II.

Lessons I and II in the writing book are devoted entirely to copying symbols. Facility in the mechanical part of writing music is essential. The placing of signatures, making of notes, rests, bars, etc., must become more or less automatic before the pupil can concentrate his attention on the rhythmic and tonal problems. After the first lesson has been written, the teacher will know which pupils need additional blackboard practice in making these symbols.

Unless objections are made from the standpoint of penmanship, the pupil should use a soft pencil and eraser.

LESSON III

(Writing Book)

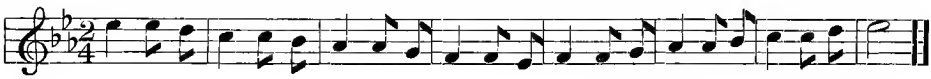
See directions in the writing book.

OCTOBER

The Dotted Beat-Note

No difficulty whatever should be found with this rhythm. There is really no new rhythmic problem involved. Any pupil or class that has mastered the rhythmic problems of the third year, will sing the exercises suggested below without assistance.

The teacher places the following exercise on the blackboard, sounds the key tone, and asks the class to beat and sing:



Teacher: When did you sing the first tone?

Pupils: With the first beat.

(As the class answers, the teacher draws an arrow under the first note.)

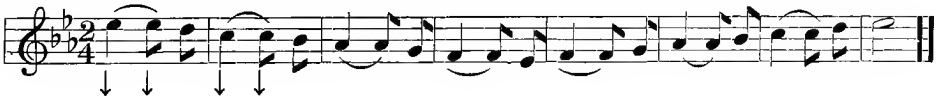
Teacher: When did you sing the second tone?

Pupils: With the second beat. (Teacher draws arrow under second note.)

Teacher: The third tone?

Pupils: After the second beat.

The class sings the exercise again, after which the teacher ties together the first two notes in each measure. The exercise now appears thus:



The class again sings the exercise, beating firmly. The teacher then asks:

When did you sing the first tone?

Pupils: With the first and second beats.

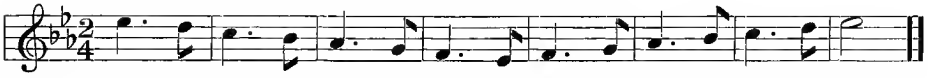
Teacher: The second tone?

Pupils: After the second beat.

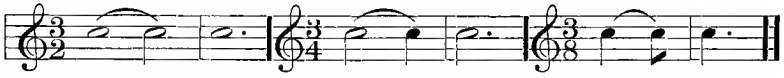
Teacher: Is there another way to represent the quarter and eighth notes that are tied together?

Pupils: Yes, a dotted quarter note equals a quarter and an eighth.

The teacher now substitutes ♩. for ♩ ♪ thus:



The following representations are known to the pupils, having been in use since the second year.



LESSON IV

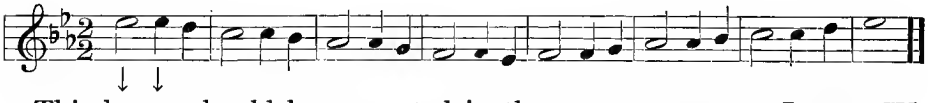
(Writing Book)

To be given at the first lesson following the presentation of the dotted beat note, the pupils singing from the writing book instead of from the blackboard, and each writing in the book as directed. (See Lesson IV, Writing Book.)

LESSON V

(Writing Book)

The rhythm as given in Lesson IV is now represented with two-two measure, thus:

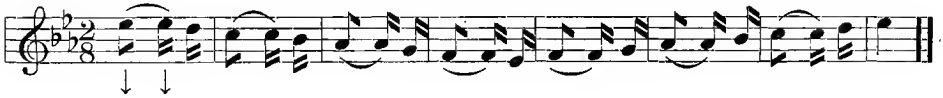


This lesson should be presented in the same manner as Lesson IV. Each pupil writes in the writing book and sings from the writing book. No blackboard work is necessary.

LESSON VI

(Writing Book)

The rhythm presented in Lessons IV and V is now represented in two-eight measure, thus: .



The lesson should be presented in the same manner as Lessons IV and V, the pupils first singing from the writing book, then writing as directed.

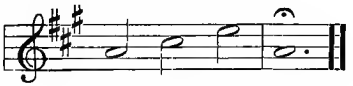
The pupil will master this and all other rhythmic problems without difficulty, provided the teacher and pupil think clearly and correctly. The several systems of time names and the numerous devices for overcoming the supposed difficulties in the study of rhythm are not only unnecessary, but are a real hindrance. They make complex what is simple; they befog rather than clarify thought; they center the attention on an arbitrary name for the rhythm, rather than upon the rhythm itself.

Part Singing

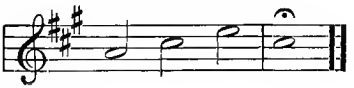
(Triads)

The teacher forms the class into three divisions, A, B and C. After sounding *do* in the key of A, the teacher directs the class to sing as follows:

Teacher: Division A, sing *do, mi, sol, do.*

Pupils sing: 

Teacher: Division B, sing *do, mi, sol, mi.*

Pupils sing: 

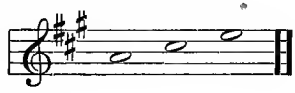
Teacher: Division C, sing *do, mi, sol, sol.*

Pupils sing:

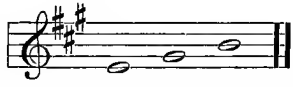
After each division has again sung as directed, all three sing together, thus:

repeating several times.

Teacher: How many tones did you hear?
A pupil: I heard three tones.
Teacher: What tones did you hear?
Pupil: I heard *do, mi* and *sol.*
Teacher: Sing *do, re, mi, fa, sol.*
Now sing the first, third and fifth tones.

Class sings: 

Teacher sounds the lower *sol* and says: Sing *sol, la, ti, do, re.*
Now sing the first, the third, and the fifth tones.

Class sings: 

In the same manner, *fa, sol, la, ti, do,* are sung and then the second and fourth tones omitted.

Teacher: Sing *do, re, mi, fa, sol,* again.
How many tones did you sing?
Pupils: Five.
Teacher: Sing the first, the third and the fifth tones again.
Pupils sing, *do, mi, sol.*

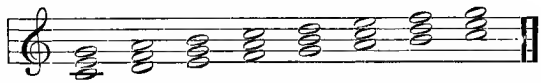
Note:—The significance of the prefix tri should be made known, *e.g.*
Teacher: What is a tricycle?
Pupils: A riding machine (cycle) with three wheels.
Teacher: Why is the French flag called the tricolor?
Pupils: Because it has three colors.
Teacher: What does tri mean?
Pupils: Tri means three.

Teacher: These three tones **sounded together** are called a triad. **Any scale tone and the third and fifth scale tones above it, form a triad. A triad takes the name of the tone on which it is built,** either the syllable name or the letter name. (*e.g.*, *Do* triad, or C triad.)

The teacher sounds *do* in the key of C and directs the class as follows:

Sing the tones of the *do* triad (C triad).

Sing the tones of the *re* triad (D triad), etc.



Chord is another name for triad. These triads are called common chords.

Metric Dictation

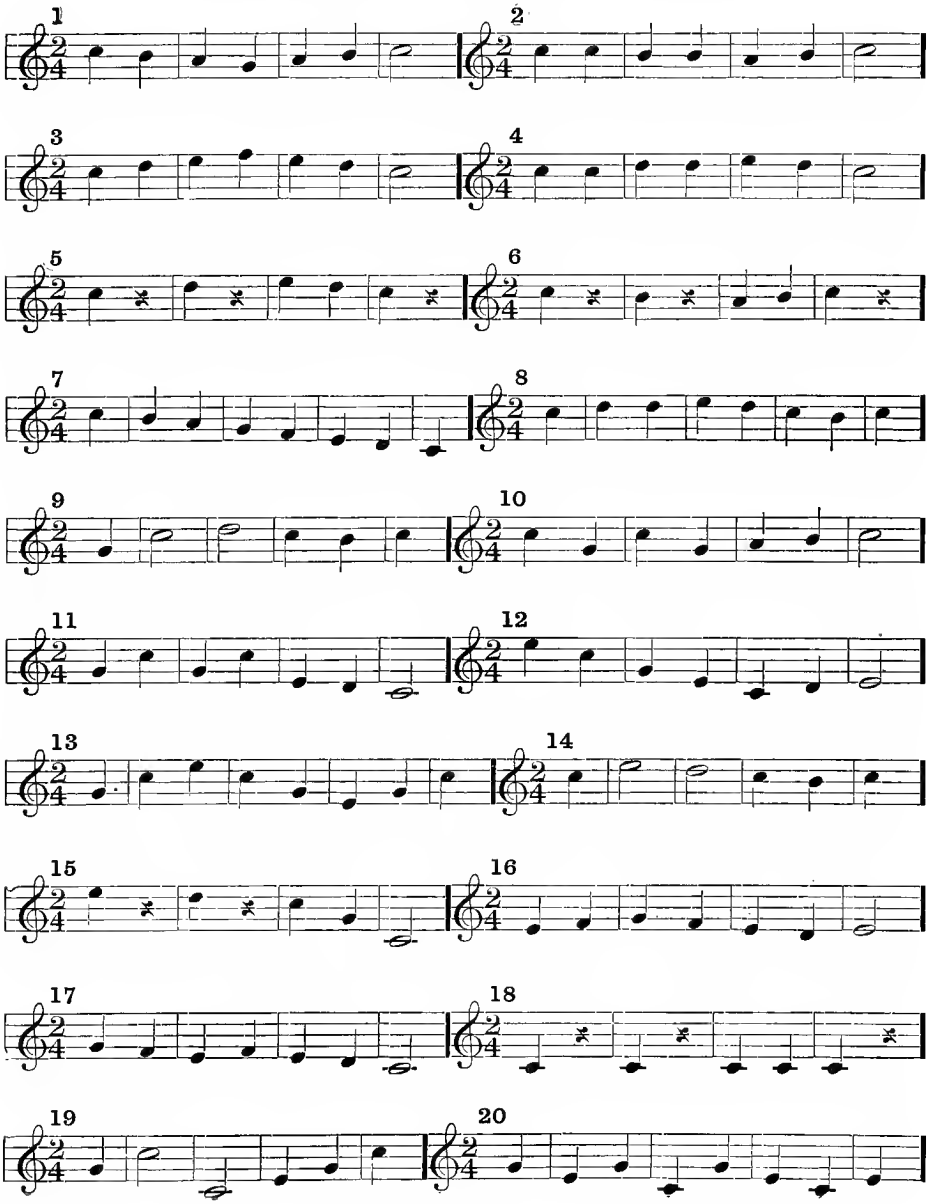
The pupils are now ready to recognize, sing and represent tones and rhythms simultaneously. At first, attention must be centered upon the rhythm. The melodies must, therefore, be very simple.

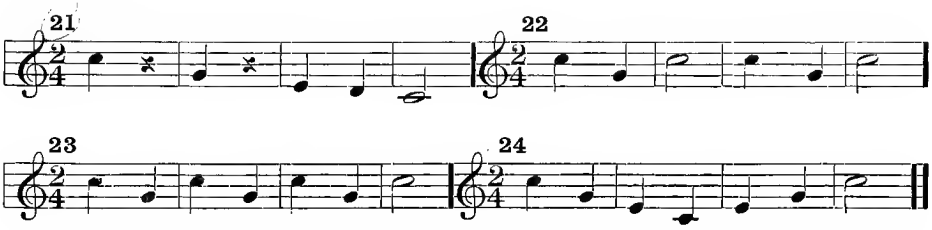
The material which follows is in C major and in two-four measure, each melody is four measures long, there is only one sound to a beat, and the only skips are those of the *Do* triad.

The teacher (or a pupil) will play the melody, or sing to a neutral syllable, being careful to give all notes and rests their exact values, and to indicate the accent clearly. **The pupils should visualize the melody before singing or writing.** This is important.

After singing the melody, the pupil writes it on the blackboard, first placing the clef and measure signatures. Several pupils may write the same melody at the same time.

Material for Written Metric Dictation





About the middle of the month, after the melodies have been sung and placed upon the blackboard, the entire class will write Nos. 1, 2, 5, 6, 10, 11, 15, 21 and 24 on page 6 of the writing book (Lesson VII). Only those who do not write these correctly need additional work in metric dictation for the remainder of the month. Some of those who get one hundred per cent in the test might "play teacher" and help the weaker pupils.

LESSON VII

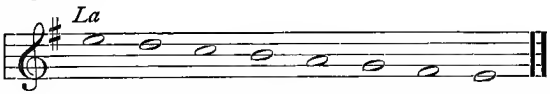
(Writing Book)

Play, or sing to a neutral syllable, Nos. 1, 2, 5, 6, 10, 11, 15, 21 and 24 from the foregoing material for metric dictation.

The Minor Scale

The teacher sounds E fourth space, and says: This is *la*. Sing *la*, *sol*, *fa*, *mi*, *re*, *do*, *ti*, *la*.

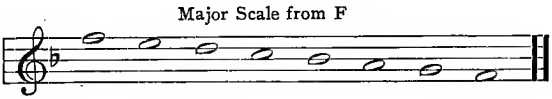
The pupils sing:



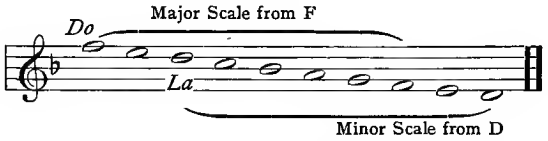
(The pupil is accustomed to think *do* when the pitch is sounded. Now he is asked to think *la* instead of *do*.)

This scale should be sung daily, descending and ascending, until there is no difficulty in beginning with *la* instead of with *do*.

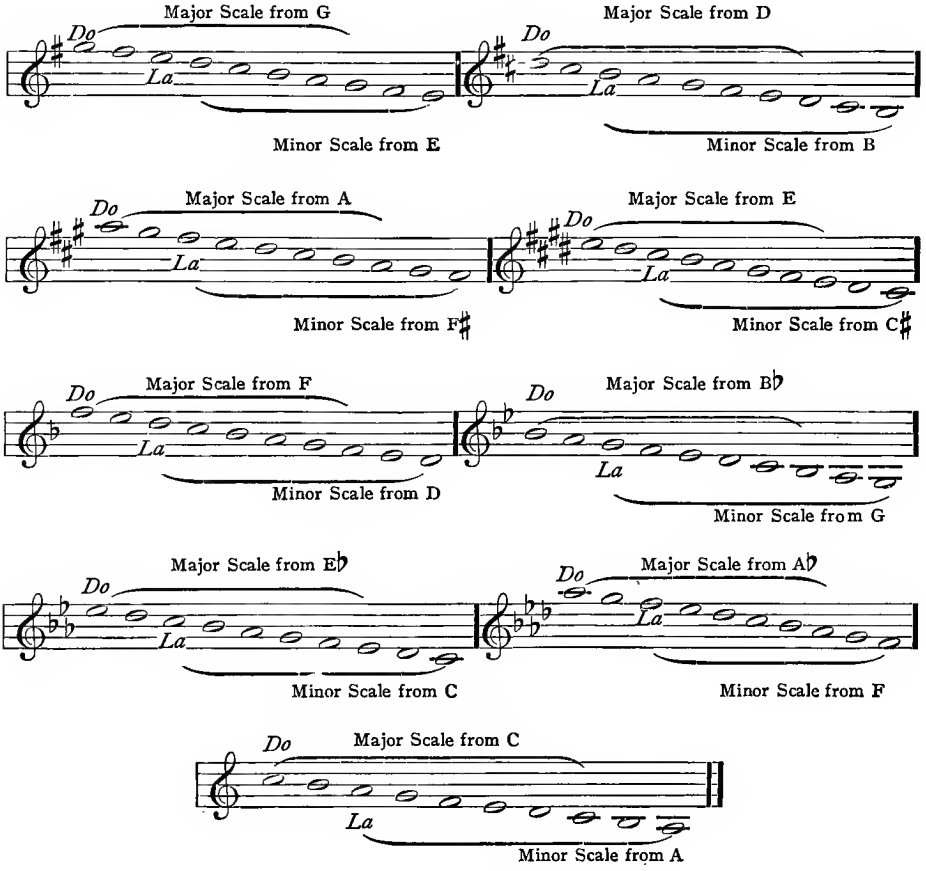
Place the major scale on the blackboard, thus:



The pupils sing the scale. The teacher adds two notes, and points while the pupils sing **the minor scale from D.** The two scales then appear thus:



Continue, one at each lesson, until nine different representations of the two scales have been shown, as follows:



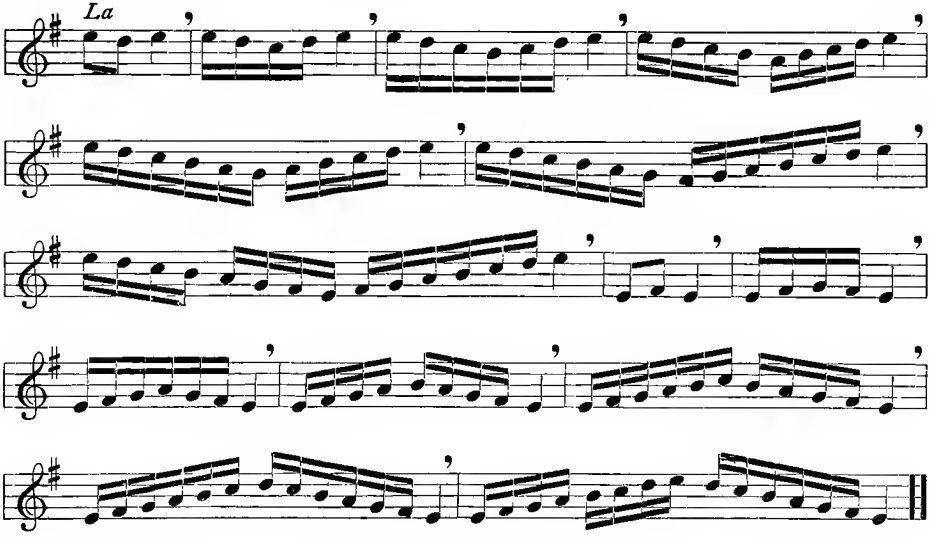
The pupil now knows two scales (not eighteen), the **major and the minor.** He has learned that the same tones form both scales. The difference (to him) is that the major scale begins and ends with *do*, while the minor begins and ends with *la*. He has also learned that **with each key signature, two scales may be represented,** the major (*do*) scale and the minor (*la*) scale.

Sequential Scale Studies

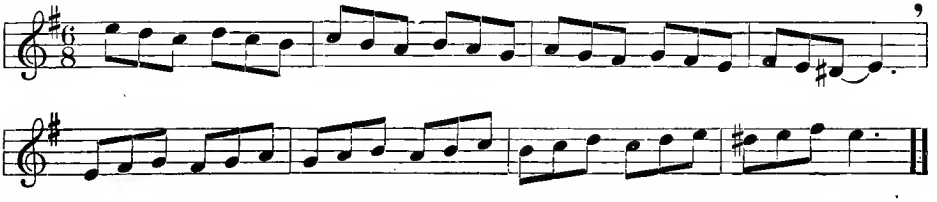
(Minor Mode)

The following sequential studies should be used as were the corresponding studies in the major scale. Pupils will soon learn to sing Series A, B, C and D in order, without assistance or directions.

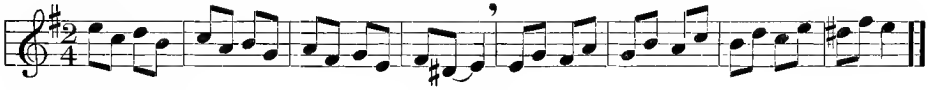
Series A:



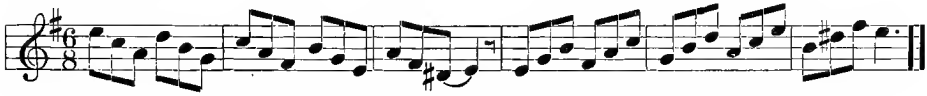
Series B:



Series C:

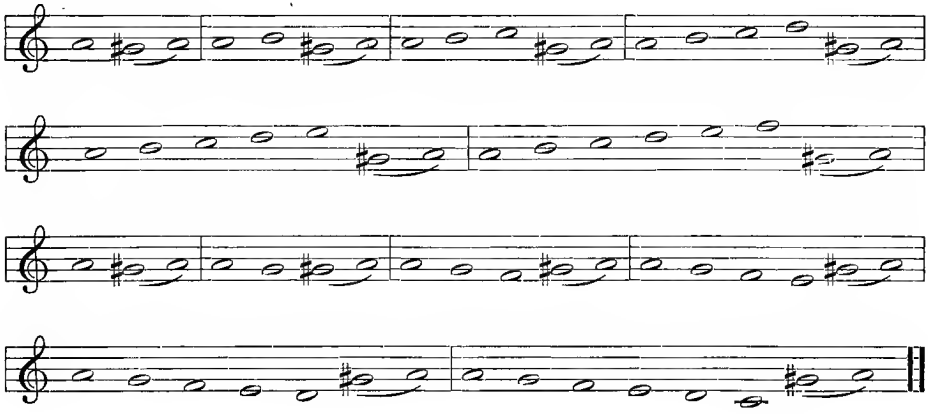


Series D:



Sequential Study of *Si–La*

The first two or three groups are to be sung by direction, after which the pupil should continue, without assistance. Link *si* and *la* together as one thought:



NOVEMBER

Introduction of *Le*, *Se*, *Me* and *Rä*

The pupil knows *la te la*. He also knows that these tones sound like *mi fa mi*. (See Dictation Manual, Book One, page 123.) The teacher calls attention to the fact that the tone just below *ti* is named *te*, and that the tone just below *la* is named *le*. (The final sound is changed to *a*.) The pupils will find the names of the next two new tones.

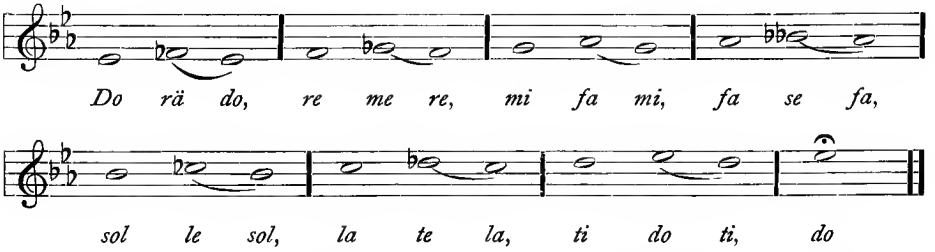
Teacher: I will name the scale tone and you may name the new tone just below.

Teacher: *Ti*.
Pupils: *Te*.
Teacher: *La*.
Pupils: *Le*.
Teacher: *Sol*.
Pupils: *Se*.
Teacher: *Mi*.
Pupils: *Me*.
Teacher: *Re*.

Most of the pupils will answer *re*. The teacher points out that all these new tones end with the sound of *ā*, but as *re* already ends with this sound, another must be used for flat two. The name of flat two is *rä*. The teacher will again name the scale tones, and the pupils the new tones, as above.

The pupils should now name the tones in groups of two, thus: *Ti te; la le; sol se; mi me; re rä;* pausing an instant after each group.

The teacher sings the following groups, using the syllable names; the pupils respond, also singing the syllables. After each group, the teacher asks: What tones sound like these? The pupils respond by singing *mi fa mi* (or *ti do ti*, etc.).



There will be a decided tendency to sing all the intervals in these groups too narrow. This fault may be overcome by asking the pupils to think the upper tone higher.

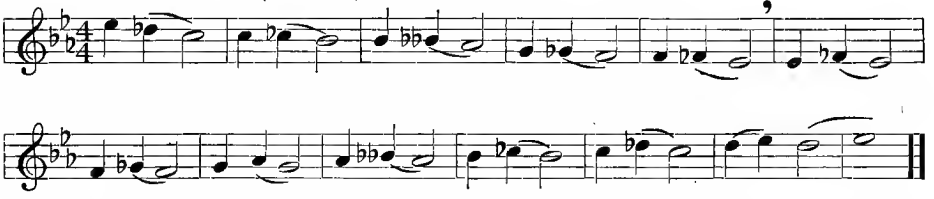
Continue this activity from day to day, until the entire series can be sung freely and in tune, and until it is clear to the class that there is no tone between *mi* and *fa*, or between *ti* and *do*.

The teacher's ear should be very sensitive to the correct singing of these half steps. Even if the class ends the series on the correct pitch, the half steps may have been sung flat of the pitch.

The following sequential study should be learned and sung by each pupil, in connection with major series A, B, C, D and E.

Sing slowly at first. (*Fi* instead of *se* may be used in the descending chromatic scale.)

Series F: (MAJOR)



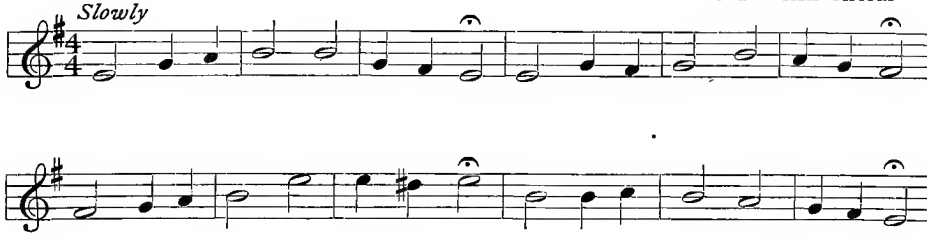
The introduction of these tones is entirely oral. No representation should be shown. **Series F should be sung daily until it is thoroughly learned.** Each singing pupil should sing Series A, B, C, D, E and F, individually before the close of the term. Each series should be sung rapidly as one recitation, without assistance from the teacher.

The Study of *La*

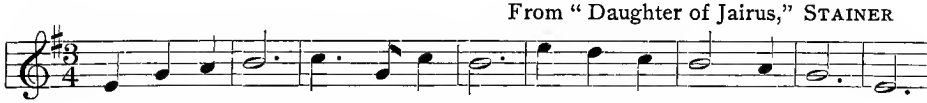
In the major scale, the tendency of *la* is to progress downward; it is, therefore, one of the active tones of the major scale. The characteristic effects of *la* are best illustrated in the minor scale when *la* ceases to be active and becomes the "home tone."

La is peculiarly expressive in the minor mode, where its emotional character is evident even to the casual listener, when the tones are sustained. Before attempting to individualize this scale tone for a class of pupils, the teacher should thoroughly sense its relational effect. If the presentation is sufficiently clear and effective, the pupils will discover and describe the sad, mournful character of *la*, without suggestion from the teacher other than the singing of the characteristic excerpts. **The manual sign should not be presented until the character of *la* is strongly felt by the pupil.** If a piano is available, the accompaniment will be found most helpful. The teacher first sings the melodies with the syllable names, asking the class to listen especially to *la*.

Old Welsh Choral

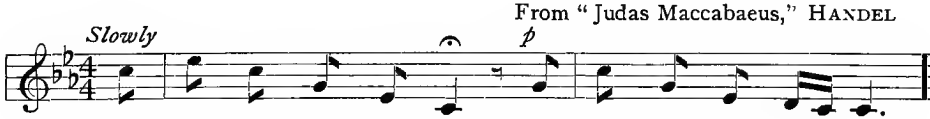


From "Daughter of Jairus," Stainer



Sweet, ten-der flower, Born for an hour, Now by Death's cold hand strick-en.

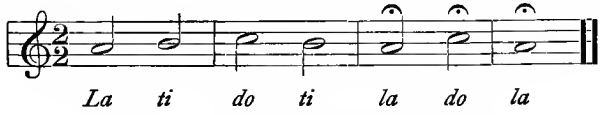
From "Judas Maccabaeus," Handel



Your he ro is no more, Your fa ther is no more.

The teacher should find no difficulty in leading the pupils to give their impressions of the effect of *la*.

The teacher now sings the following, slowly, with the syllable names, giving emphasis to *la*.

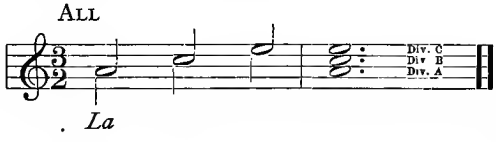


With the last tone, the manual sign for *la* is given, thus:

The last exercise should now be given by oral description of the tones, and again with the manual signs.

The depressing effect of *la* is intensified by the relaxed, drooping attitude of the arm and hand when giving the manual sign.

The study of *la* should be followed, in subsequent lessons, by the singing of the *la* triad, the class singing by direction in three divisions:

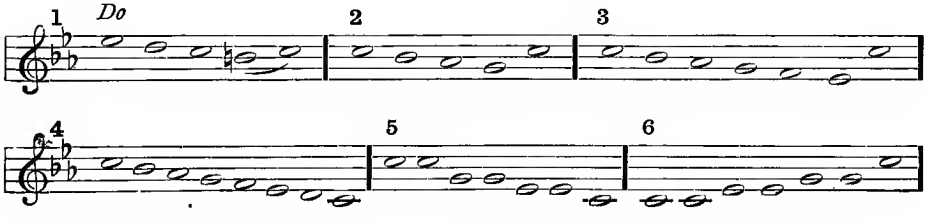


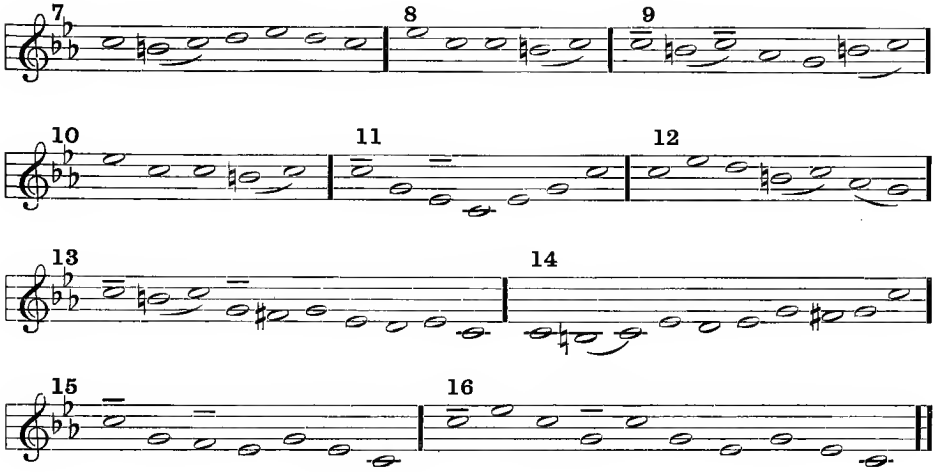
The assignment of parts should be changed frequently, so that each division may sing all parts.

Material for Oral Tonal Dictation

The teacher (or a pupil) plays, or sings with a neutral syllable.

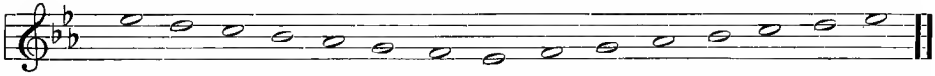
The pupils respond, singing the syllable names.





Studies in Rhythm

The tonal material in the following rhythmic studies consists solely of the descending and ascending scale, without repeated notes, thus:



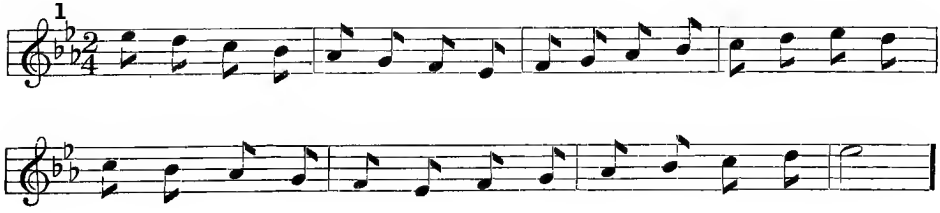
Each exercise is to be continued until the accent falls on the upper *do*. Each measure has the same rhythm.

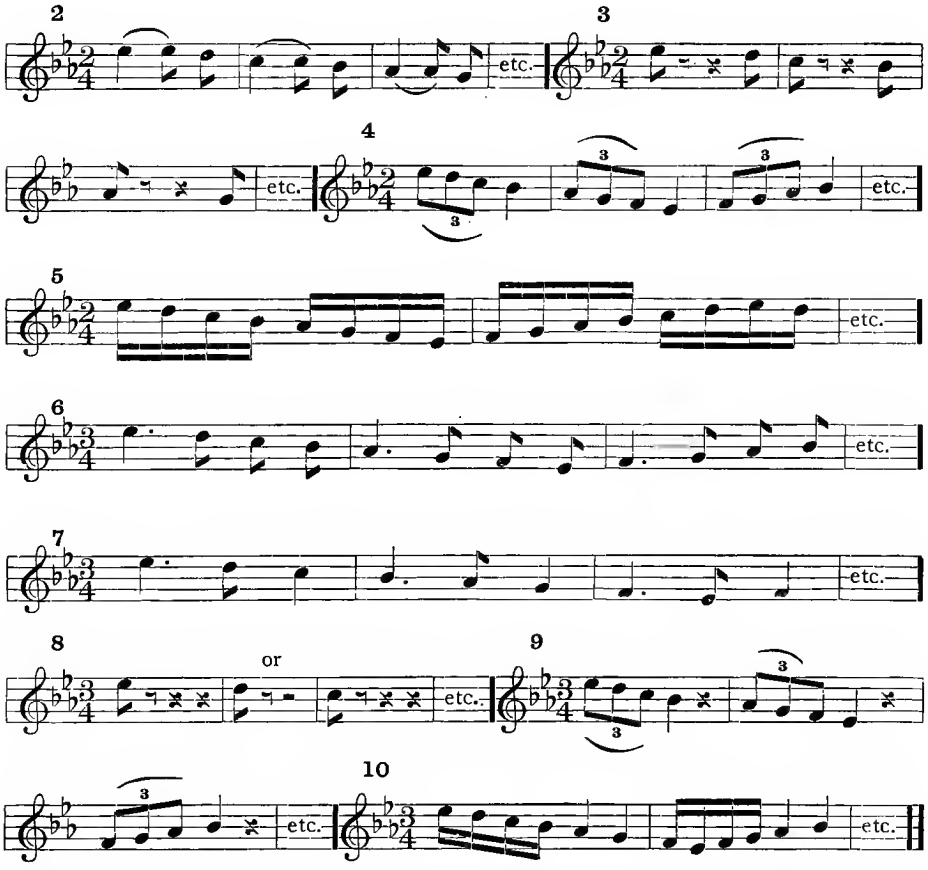
A neutral syllable should be used instead of the syllable names.

The teacher places two measures of an exercise on the board, sounds the key tone, and indicates the tempo.

No further directions should be necessary.

No time should be wasted asking questions; if the pupil sings the exercise correctly, he thereby answers all pertinent questions. Questions are in order when mistakes are made.





The pupil should feel the rhythm before beginning to sing. Individual singing is essential before completion of these studies.

Material for Metric Dictation

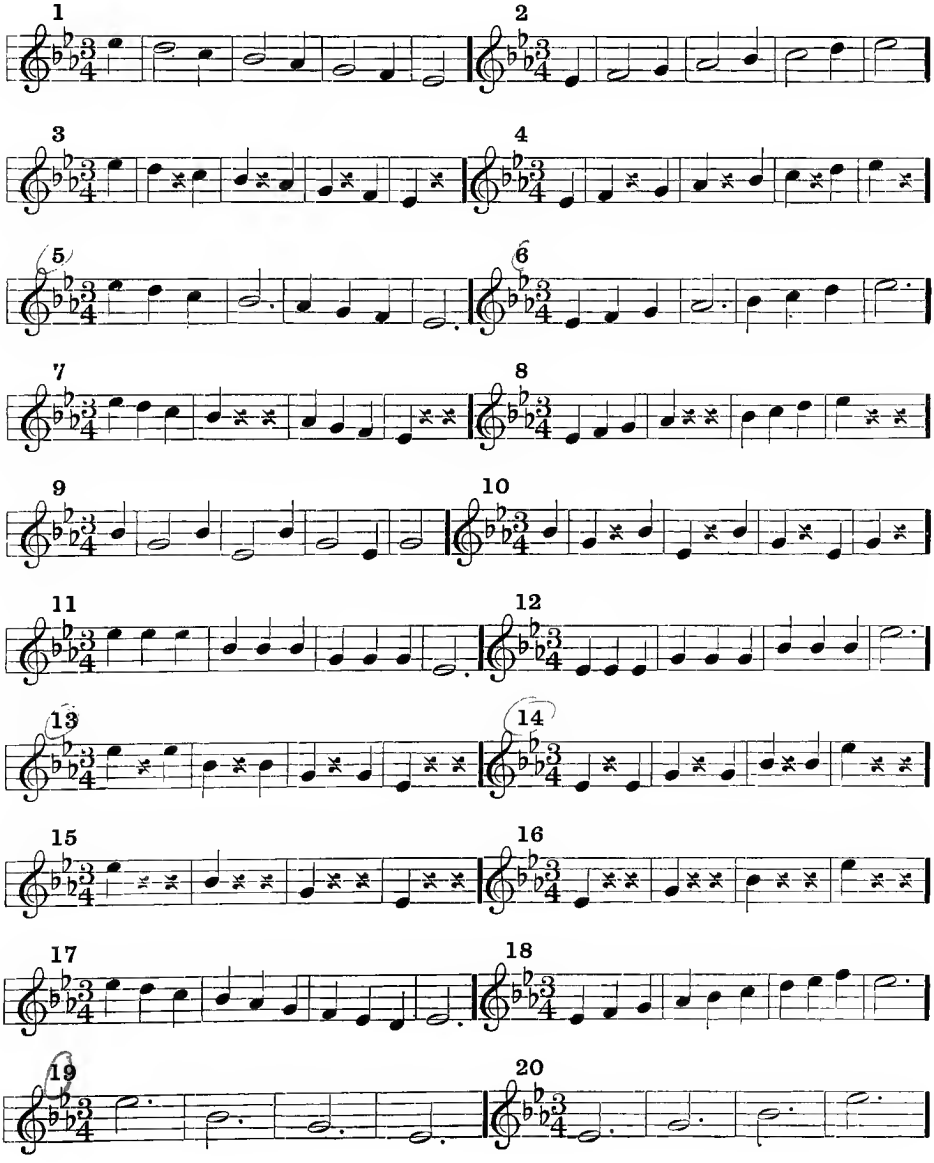
For directions see page 23.

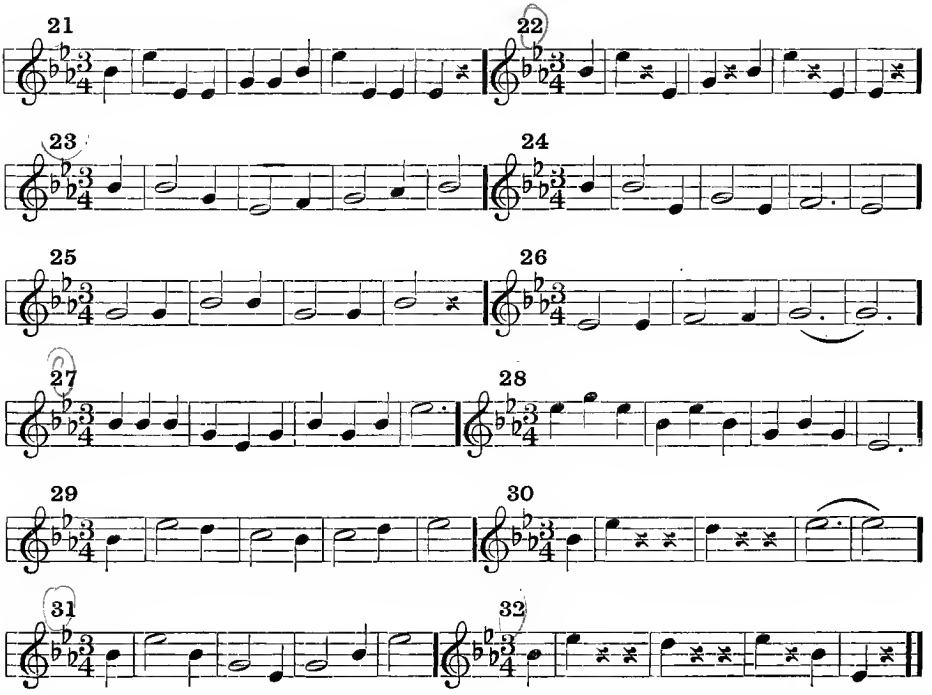
In singing or playing the melodies, particular stress must be placed on the accent, so that the "swing" of the rhythm may be clearly felt.

The teacher plays, or sings with a neutral syllable.

The pupils respond, singing the syllable names and writing the melody on the blackboard, or in the writing book.

The melodies are very simple and commonplace, allowing the pupils to concentrate on the combination of tone and rhythm.





During the third week of this month's work, the entire class will write Nos. 5, 6, 13, 14, 19, and 23 on page 7 of the writing book.

Further work on these melodies should be confined to those who fail to pass this test.

LESSON VIII

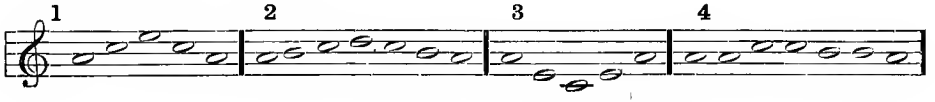
(Writing Book)

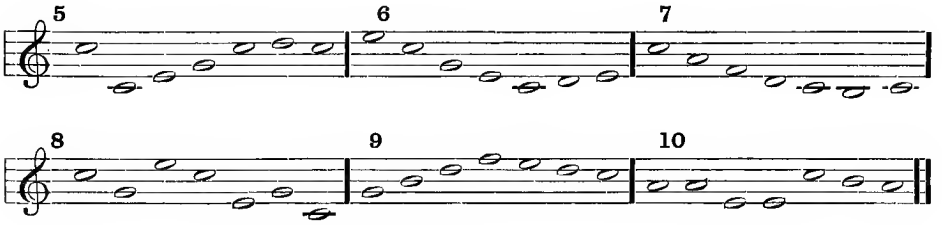
See directions in the writing book.

LESSON IX

(Writing Book)

Play, or sing with a neutral syllable.





LESSON X

(Writing Book)

Play, or sing with a neutral syllable, Nos. 5, 6, 13, 14, 19 and 23 of Metric Dictation for November (pages 35 and 36).

LESSON XI

(Writing Book)

See directions in the writing book.

DECEMBER

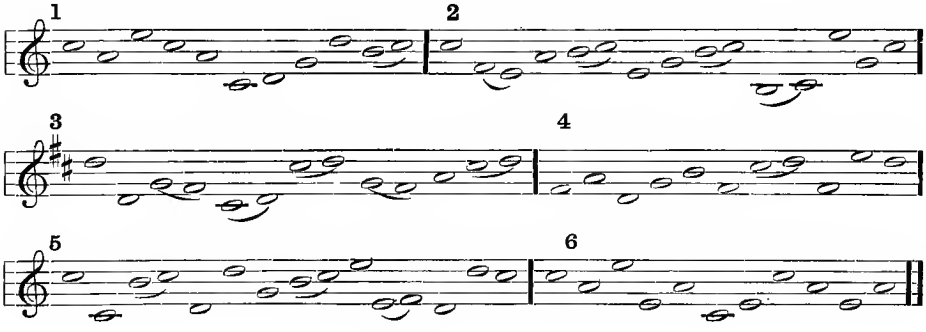
Tonal Dictation

Review of Mental Effects

If the study of the scale tones has been properly conducted, the pupils now fully realize —

1. That the **active** tones of the major scale are
   re, which has a tendency to progress either upward or downward,
   fa and *la*, which have a tendency to progress downward, and
   ti, which has a strong tendency to progress upward.
2. That the **inactive** tones of the major scale are *do*, *mi* and *sol*, and that *la* becomes an inactive tone in the minor scale.

The pupils should sing the tone groups from a description of the tones given by the teacher, or from the manual signs.



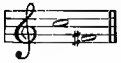
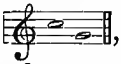
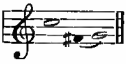
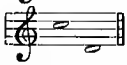
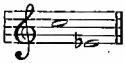
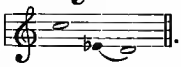
Oral Tonal Dictation

Study of Chromatic Tones

The intermediate tones, *di*, *ri*, *fi*, *si*, *li*, *te*, *le*, *se*, *me*, and *rä* are called chromatic tones.

Di, *ri*, *fi*, *si* and *li* are easily learned, provided each is linked in thought with the scale tone just above; like *ti do*.

The mastery of *te*, *le*, *se*, *me* and *rä* is not difficult, provided the habit has been formed of thinking each tone joined to the next scale tone below; like *fa mi*.

If the pupil knows the interval from each scale tone to every other, the chromatic tones present no new problems. The pupil, properly taught, will sing  if he knows  , because he habitually thinks  ; likewise, if he knows  he will sing  as surely, for his habit is to think  .

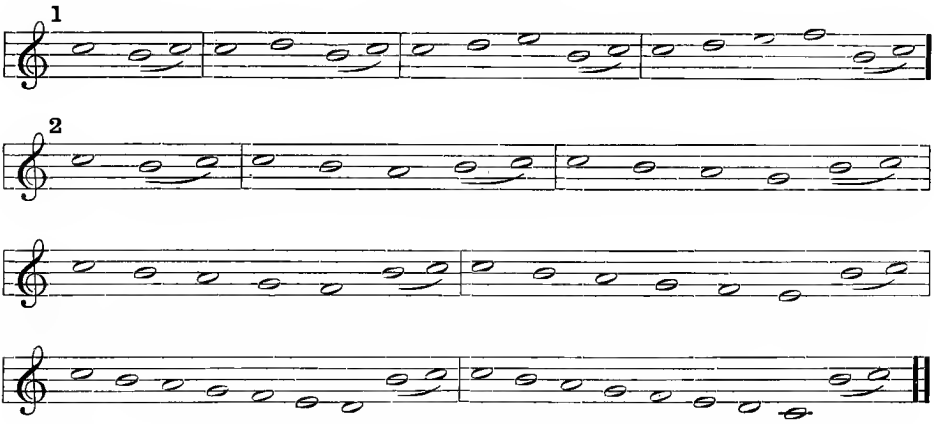
The object of the following studies is to fix this habit of thought.

Most pupils sing from *do* to *re*, from *re* to *fa*, and from *mi* to *fa* too narrow.

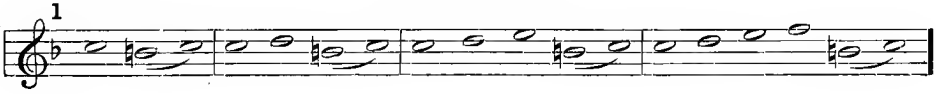
The studies are sequential. The pupils should complete the series after the teacher has called for two or three groups.

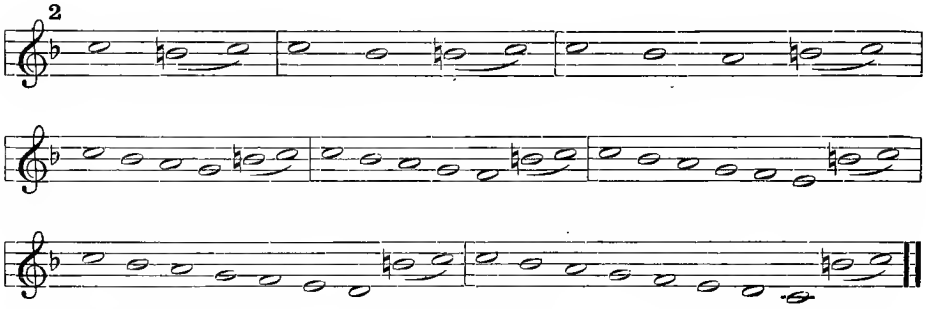
The pitch should be tested after each series.

Series A: Study of *Ti*

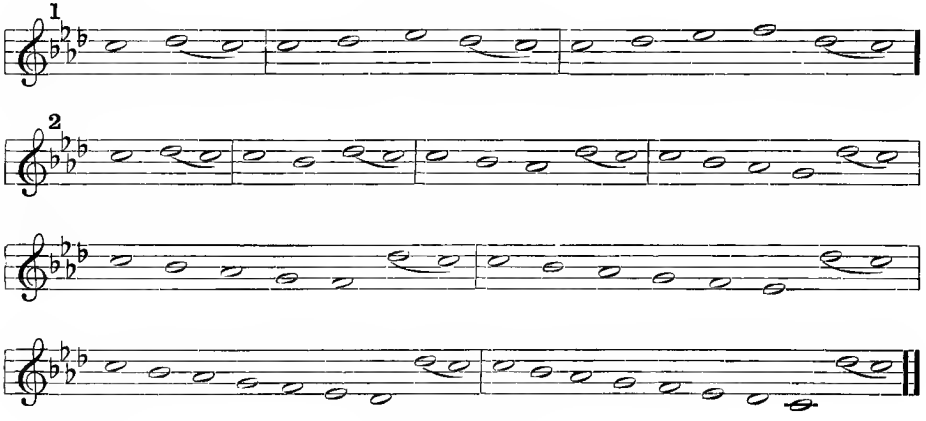


Series B: Study of *Fi*

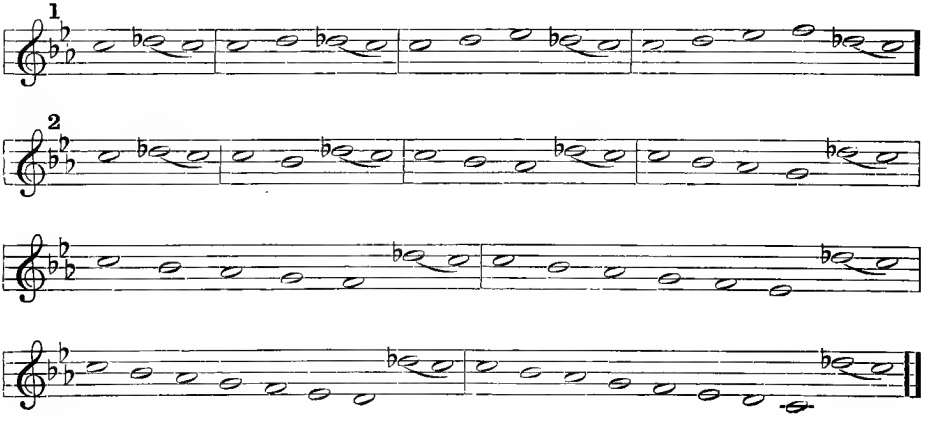




Series C: Study of *Fa*



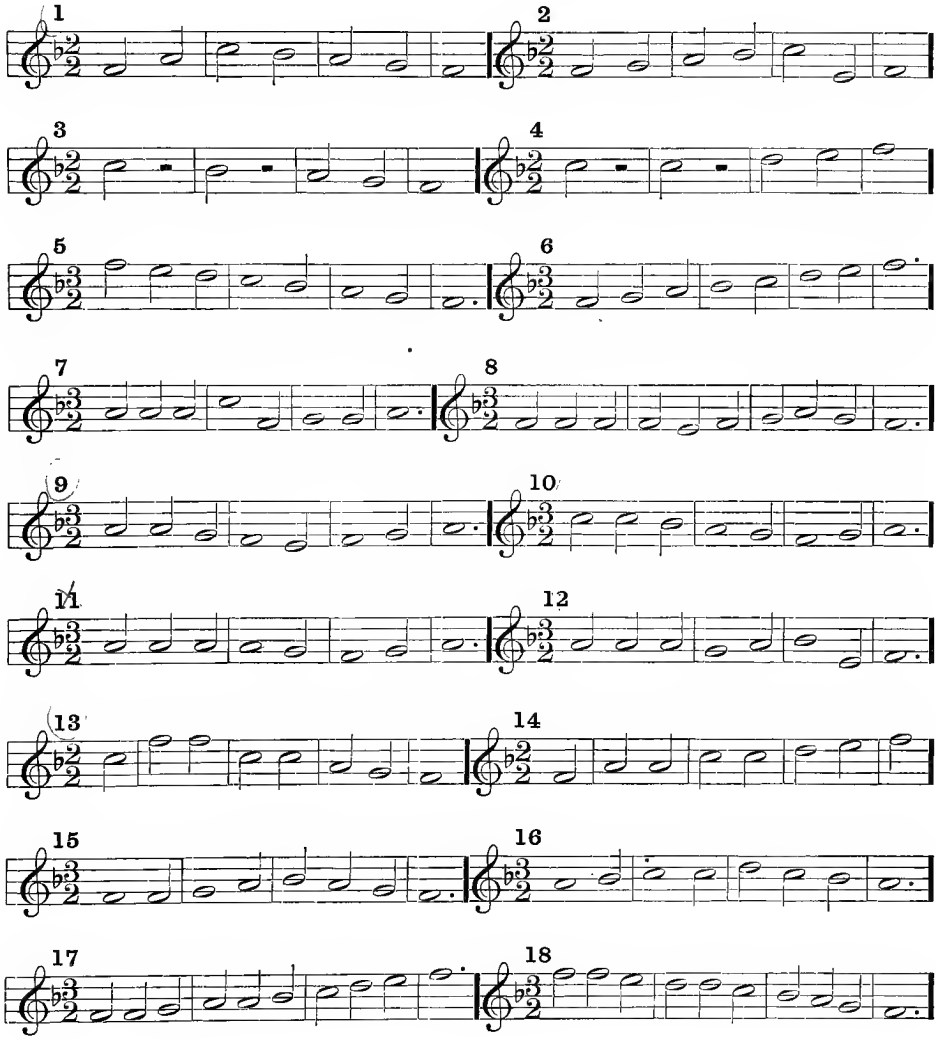
Series D: Study of *Te*

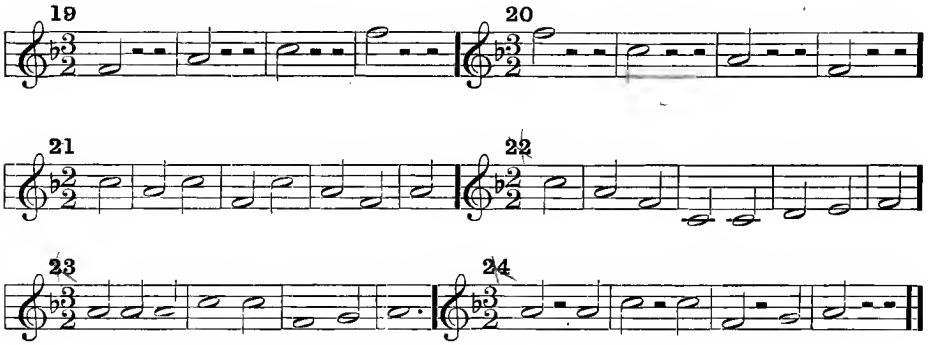


Material for Metric Dictation

See page 23.

The pupils should be encouraged to think and sing melodies of their own making, following the general plan suggested by the melodies which are here given.





For the test at the middle of the month, give Nos. 1, 2, 9, 10, 13, 14. The entire class will write these on page 12 of the writing book (Lesson XIV).

Special attention should be given to those who fail, as in October and November.

LESSON XII

(Writing Book)

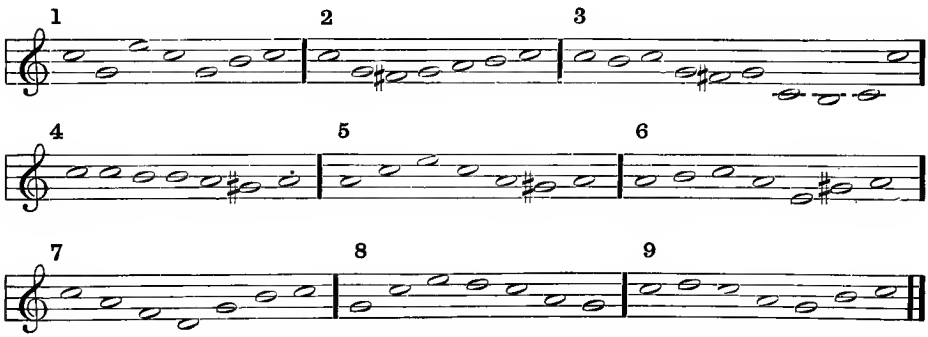
See directions in the writing book.

LESSON XIII

(Writing Book)

Play, or sing with a neutral syllable.

Pupils write.



LESSON XIV

(Writing Book)

Play, or sing with a neutral syllable, Nos. 1, 2, 9, 10, 13 and 14 of Metric Dictation for December, on page 41.

Teachers who prefer the writing book to the blackboard may have the entire twenty-four exercises on pages 41 and 42 written in the writing book instead of on the blackboard. The practice pages afford plenty of space for the extra lessons.

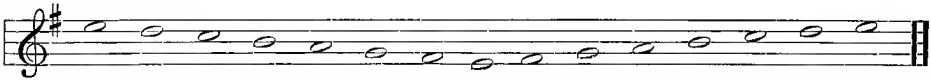
The writing book gives every pupil practice in recognizing and writing each exercise, thus affording many times the amount of written work otherwise possible.

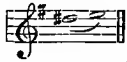
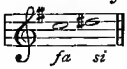
The Minor Scale

(Normal Form)

The form of the minor scale with which the pupils are already familiar is called **normal** to distinguish it from other forms of the minor scale.

The teacher will sound the key tone E, and the pupils will sing the normal minor.



In order that the ascending minor scale might have a more distinctive ending, modern theorists introduced a chromatic alteration, using *si* instead of *sol*. The ascending scale ends with  like *ti do* of the major scale. From *fa* to *si* is three half-steps, a new distance between scale tones. 

Use of the following material should make the pupils familiar with this new scale interval.

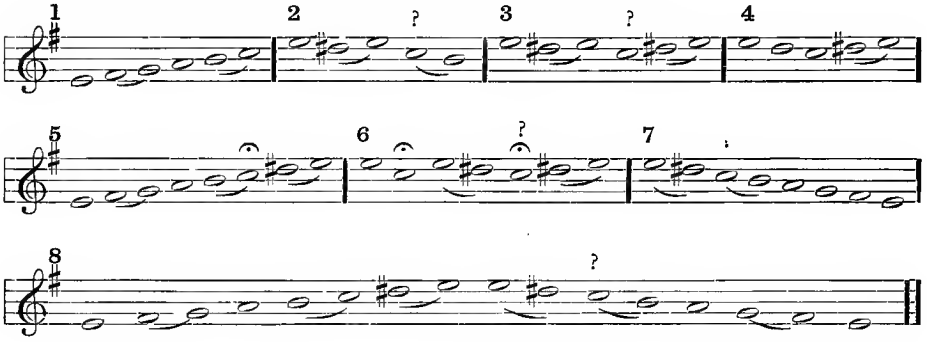
Material for Practice

To be sung from the blackboard.

Lead the pupils to link *si la* together, as one thought. Most pupils are inclined to sing *fa* below the pitch when it follows *si* in the descending

scale; therefore, especial attention should be given to *fa* in descending.

At the question mark the pitch should be tested.



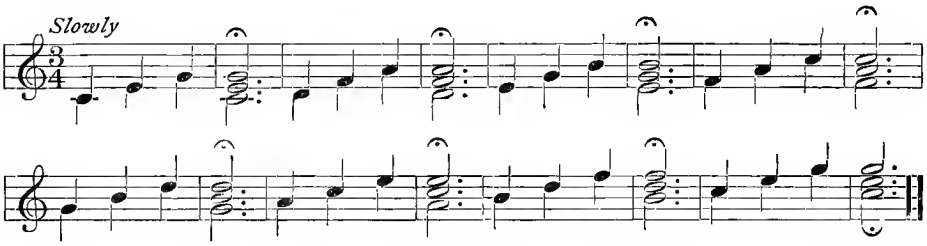
No. 8 is the Harmonic form of the minor scale. This should be sung daily until it is thoroughly learned.

Triads

Arrange the class in three divisions as was done in October.

The teacher assigns the parts and directs the class to sing the seven triads in the order of the scale tones, ascending.

They may now be sung as one exercise, thus:



The singing of the triads should be repeated daily until the pupils have no difficulty in sustaining a tone in tune while listening to the other tones of the triad. Careful attention should be given to tone quality. Only flexible, mellow tone will blend and produce a result which is harmonious and pleasant.

JANUARY

The work for January consists of individual singing, of which a record is kept; two written tests (Writing Lessons XV and XVI), the results of which are also recorded; and special work with the slower pupils who need assistance.

Each teacher should have a blank book not less than seven and a half by nine inches, presumably provided by the Supervisor of Music or the Principal. This book, labeled, "Music, (Central) School, Room (6)," may be used not only for the records of the semiannual review, but also for the supervisor's notes, made during his visits to the room throughout the year.

It is assumed that individual singing is regularly practiced in the recitation in music as it is in reading.

In January and June, however, the results of the individual singing and writing are recorded, and form the basis of the pupil's term mark in music. Those pupils who are fully up to grade may be excused from music a part of the time during the month, in order that the slower pupils may receive extra help from the teacher. The pupils who are strongest in music often delight in "playing teacher" with the slower ones, a feature which, when properly managed, is of great benefit both to the "teacher" and the slower pupils.

LESSON XV

(Writing Book)

Play, or sing with a neutral syllable, Nos. 21, 22, 27, 28, 31 and 32 of Metric Dictation for November, on page 36.

LESSON XVI

(Writing Book)

Play, or sing with a neutral syllable, Nos. 11, 12, 21, 22, 23 and 24 of the Metric Dictation for December on pages 41 and 42.

The class roll should be copied into the blank book, and columns ruled and designated as follows:

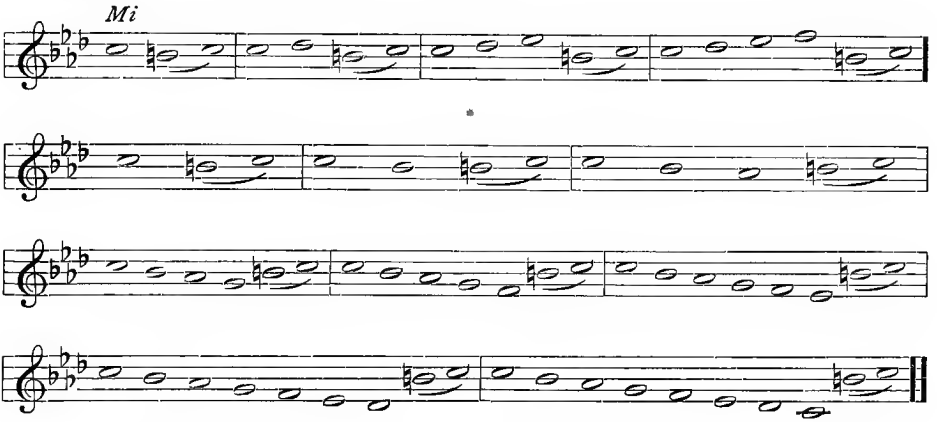
Names	Sequential Studies, Major Series A, B, C, D, E, and F	Two Written Lessons	Remarks
May Smith	O.K.	98	Knows everything
John Bright	O.K.	90	
John Stout	Series A, B, C, D	65	
Robert Burns	Series A, B, and C	50	Voice improving

FEBRUARY

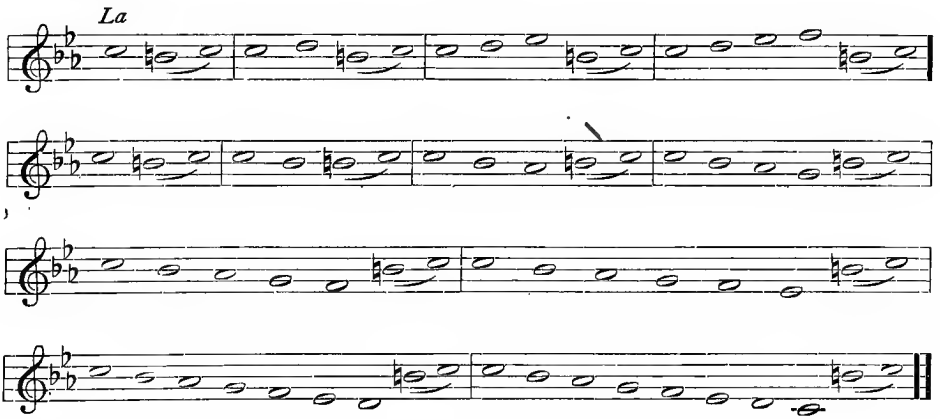
Sequential Studies of Chromatic Tones

See directions on page 38.

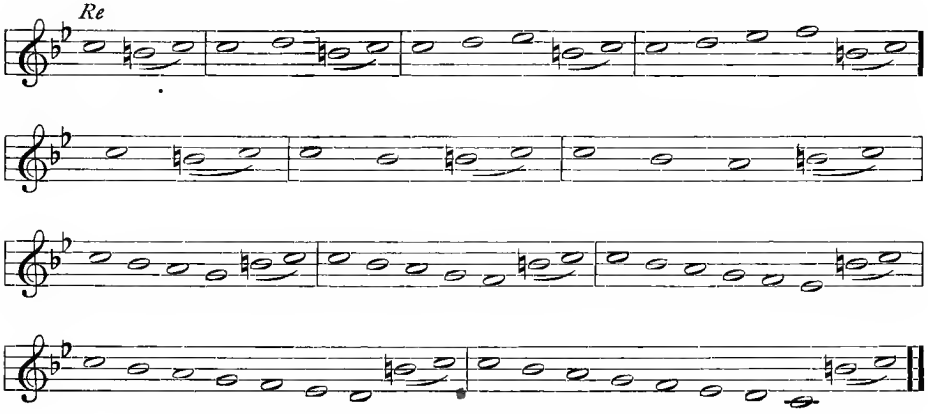
Series E: *Ri*



Series F: *Si*



Series G: *Di*

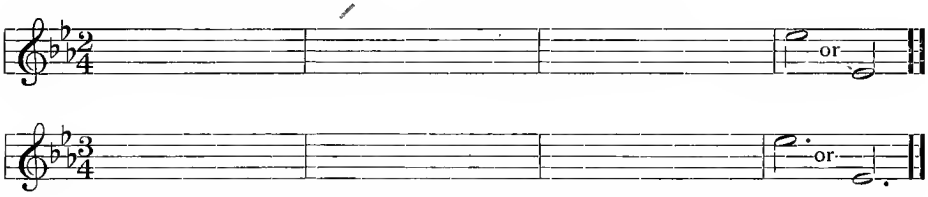


Original Melodies

(Oral)

Until now the pupil has been gaining facility in thinking, reading and writing the tone language by means of musical material originated by others. The ability to think, read and write in a language presupposes the capacity for **original** ideas, and the ability to express them. Properly directed, pupils will progress quite as rapidly in musical as in English Composition, and will keenly enjoy expressing their own musical ideas.

The teacher will draw two staves on the blackboard, place the signatures, and suggest the number of measures, as follows:



The teacher suggests:

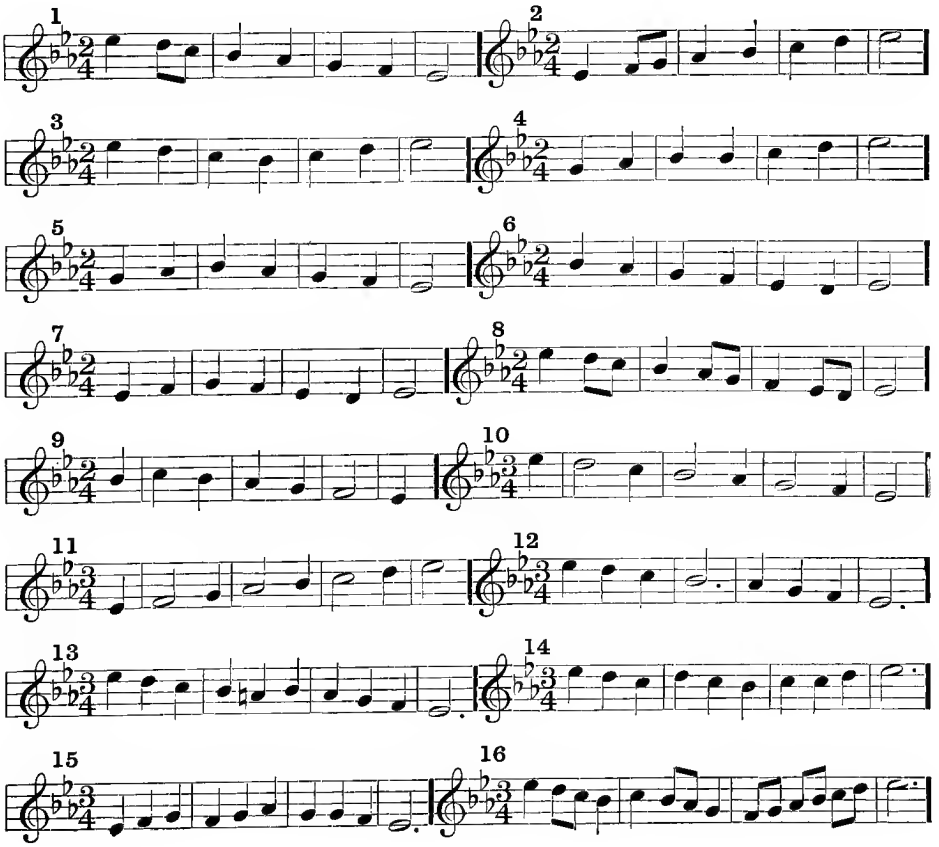
1. That the tunes are to be in two or three part measure, and four measures long.

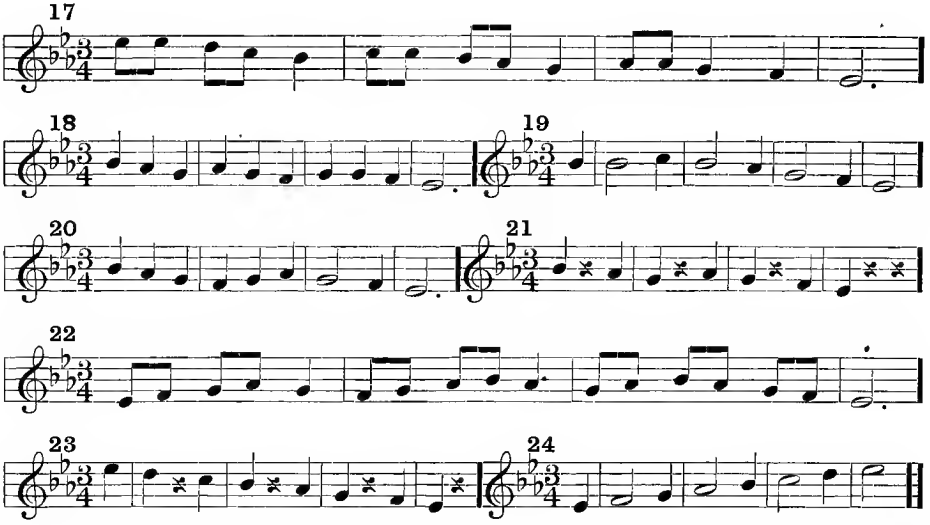
2. That the only tone in the last measure shall be *do* (upper or lower).
3. That the tune shall begin with *do*, *mi*, or *sol*.
4. That there shall be no skips.

Experience proves that the pupils will succeed much better at first under these restrictions than when allowed full freedom concerning skips, rhythms and kinds of measure.

The teacher shall encourage the pupils to think and sing these "little tunes," insisting that each shall sing the tune mentally before singing aloud.

Simple melodies may be sung by the teacher to stimulate and guide the pupils; for example:





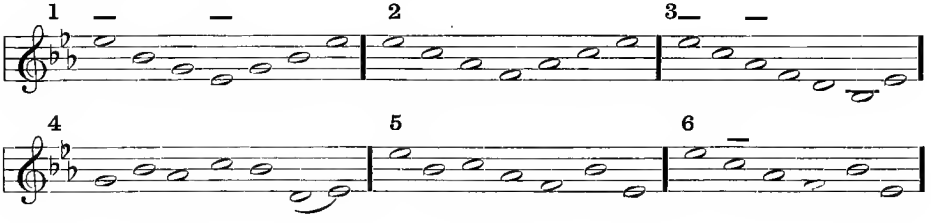
Whenever a good melody is sung, it may be written upon the blackboard, or on page 31 or 32 of the "composer's" writing book.

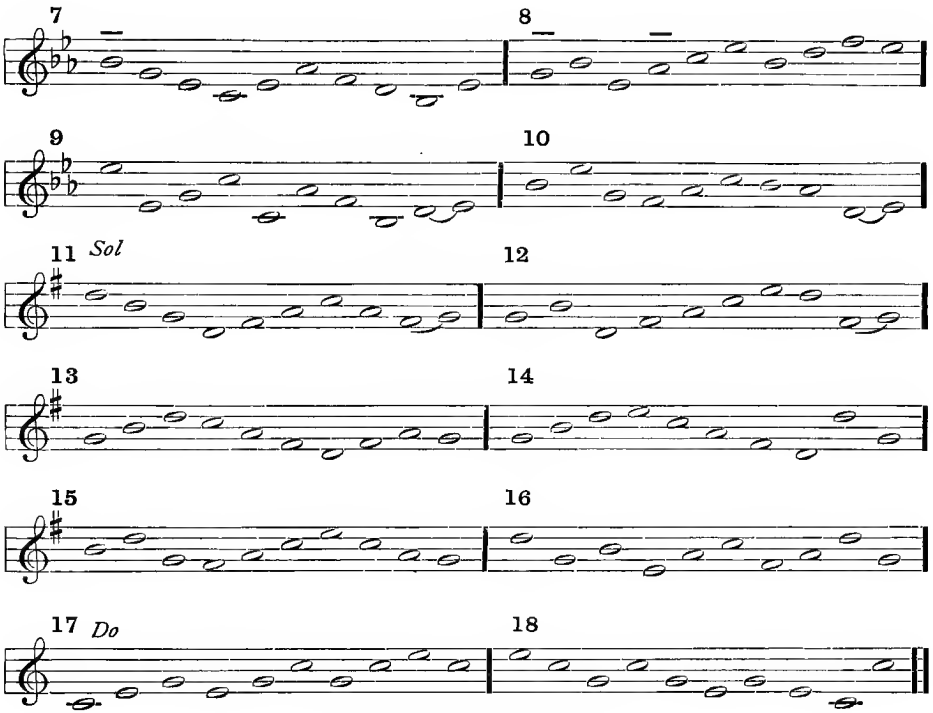
The possibilities in this original melody work are limited only by the equipment and skill of the teacher. The creative faculty, when aroused and properly directed, stimulates interest and accelerates progress in every feature of school music.

Oral Tonal Dictation

The following tonal groups are based on the triads. The teacher (or a pupil) will play the group of tones or sing with a neutral syllable. The pupils respond, singing the syllable names.

Each group should be sung or played with a strong rhythmic swing, not too slowly. The pupils should think of the group as a whole, not from tone to tone.





Metric Dictation

An increasing proportion of the time given to tone and rhythm study is now devoted to metric dictation, which includes both oral and written practice with the tonal and rhythmic elements.

The writing should be done in the writing books instead of on the blackboard. Pupils who fail in this written work should be given individual help. Those who write the melodies correctly, demonstrate their mastery of both the tonal and rhythmic problems involved and may be allowed to do work in other subjects while the teacher works with those who need help.

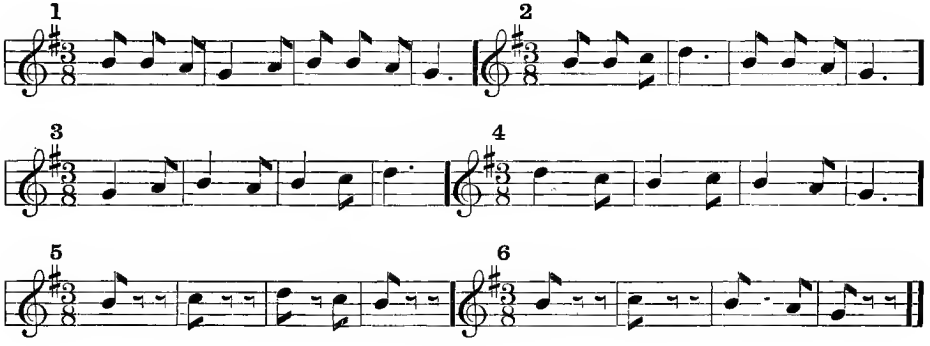
In order to assist the pupil effectively, the teacher must know the cause of failure. The pupil may have failed to recognize the tones, and therefore needs oral dictation. He may have failed to understand the rhythm, and needs practice with simpler rhythms. He may lack facility

in the use of notes, rests and signatures; if so, practice in the use of these symbols is necessary. He may be confused in trying to recognize tones and rhythms simultaneously, and is, therefore, in need of practice with the very simplest metric phrases such as were given in October and November.

The following phrases are to be played, or sung with a neutral syllable, the pupils writing in the writing books. Some of the melodies are parts of familiar songs. **Encourage the pupils to syllabize familiar tunes from memory.**

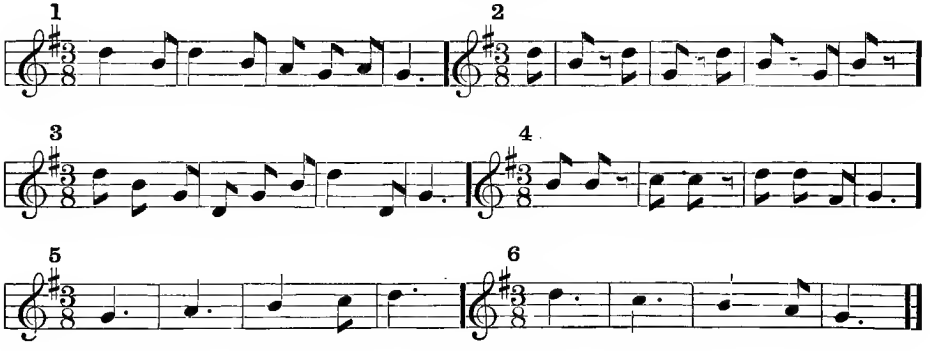
LESSON XVII

(Writing Book)



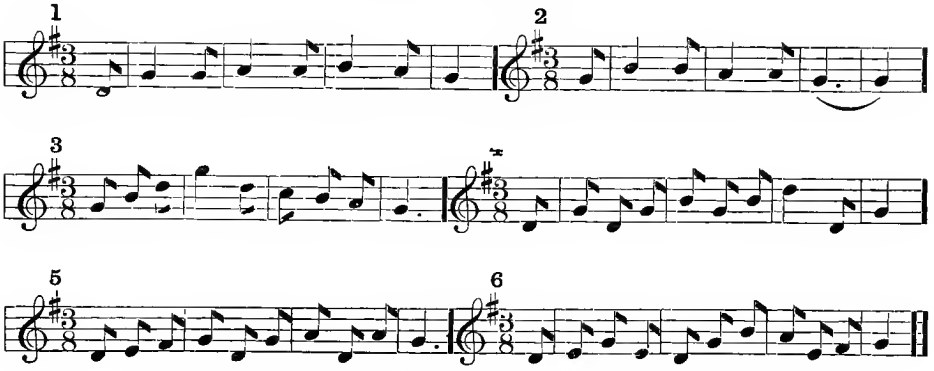
LESSON XVIII

(Writing Book)



LESSON XIX

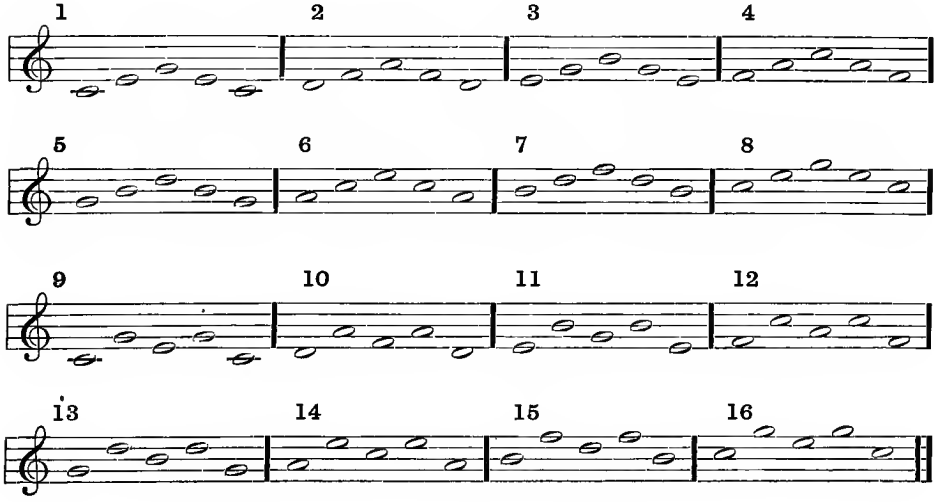
(Writing Book)



LESSON XX

(Writing Book)

Play, or sing with a neutral syllable.
The pupils respond by singing the syllable names and then writing.

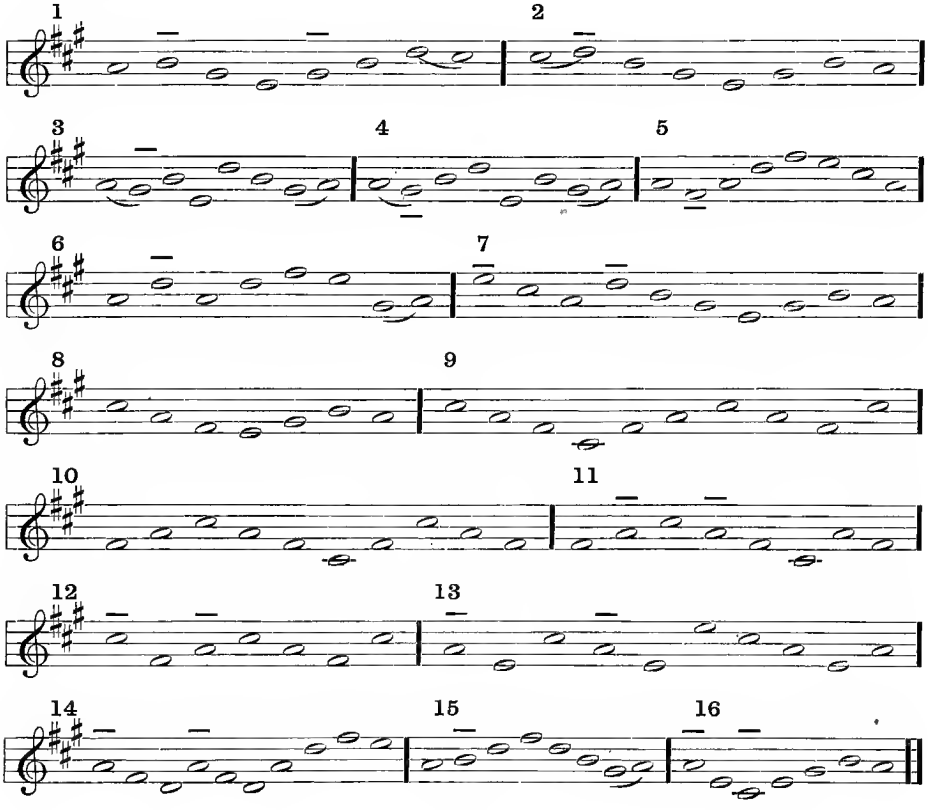


MARCH

Oral Tonal Dictation

Familiarity with triads will tend to make the following material easily understood.

While singing or playing these tonal groups, the teacher should keep in mind the triads, frequently calling attention to the fact that the group is simply the tones of a familiar triad.



LESSON XXI

(Writing Book)

See directions in the writing book.

After the lesson is written, have the pupils sing from their writing books.

Metric Dictation

The aim is to fix the attention of the pupil upon the measure and the rhythm. Consequently, the problems of signatures, intervals, etc., are largely eliminated. The pupil needs and should have much practice in recognizing and writing simple four-measure melodies. This, together with practice in thinking, singing and writing original melodies, will enable him to see **what he hears and hear what he sees.**

The first flat in the key signature is on the third line.

To place the remaining flats, count **up four** and **down five.**

The flat next to the last is on the staff degree representing *do.*

When the first measure is not full, the first and last together form one full measure.

Each phrase is just four measures long.

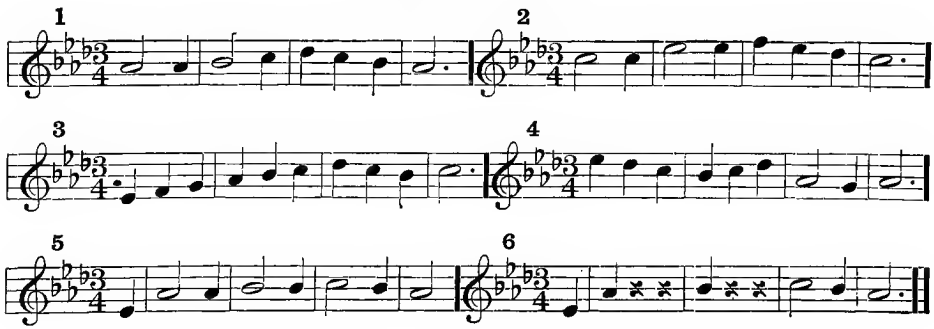
The teacher should play the melody or sing with a neutral syllable.

The accent and rhythmic "swing" should be strong and unmistakable.

The following phrases are to be played, or sung with a neutral syllable, the pupils writing in the writing book.

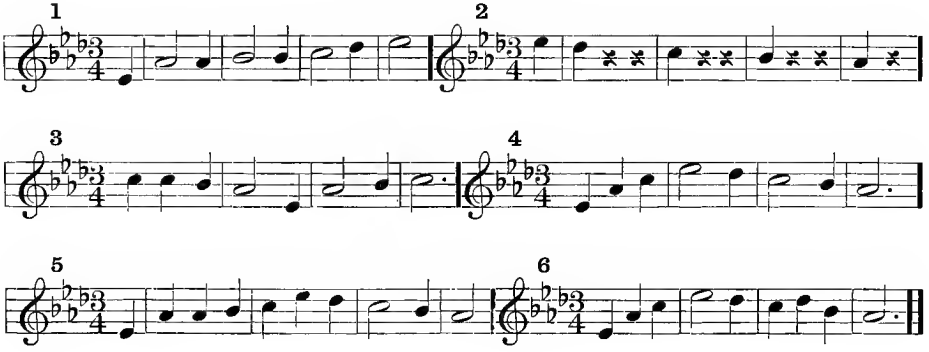
LESSON XXII

(Writing Book)



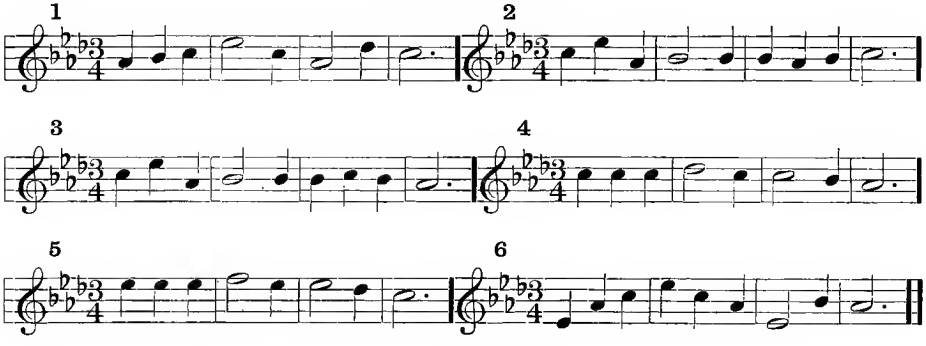
LESSON XXIII

(Writing Book)



LESSON XXIV

(Writing Book)



Original Melodies

(Oral)

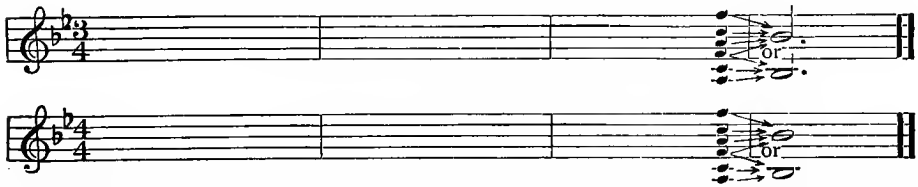
Directions:

1. Each melody shall be four measures long.
2. Each melody shall begin with *do*, *mi* or *sol*.
3. The last measure shall have but one tone, *do* (upper or lower).
4. The tone just before the last *do* shall be one of the tones of the triad of *sol* (*sol*, *ti* or *re*).

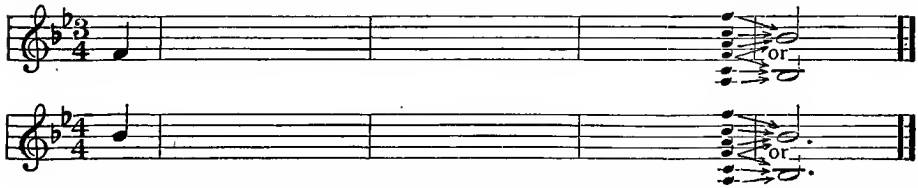
5. There may be skips of one or two scale tones, as in the triads.
6. The melodies shall be in either three or four-part measure.

It is essential that the melodies shall be sung or played with a strong rhythmic "swing." The accent on the first beat in four-part measure should be much stronger than the accent on the third beat, in order that the difference between two and four-part measure may be clearly felt.

The teacher should name the key and place the staff, the signatures and the last measure on the blackboard, thus:



This will materially help the pupil to visualize his melody. At another lesson, illustrate the incomplete first and last measures, thus:



The pupils should be encouraged to **write** the melodies after they are sung. Whenever an original melody is approved by the teacher, the pupil may be allowed to place it in the writing book on page 31 or 32.

If encouraged to do so, many children will write melodies outside the music period and submit them to the teacher, completing the pages of original melodies by the end of the school year.

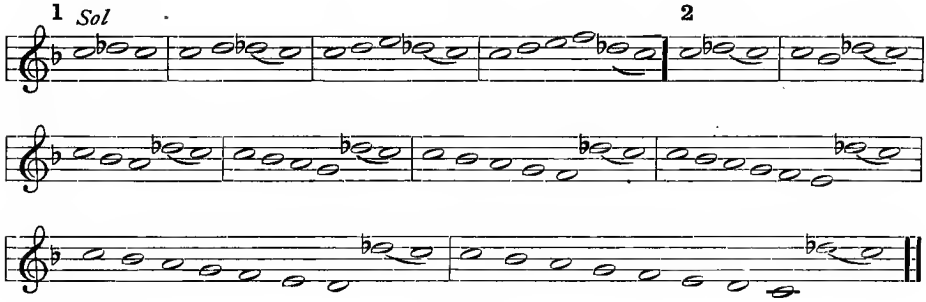
Sequential Studies

See directions on pages 38 and 39.

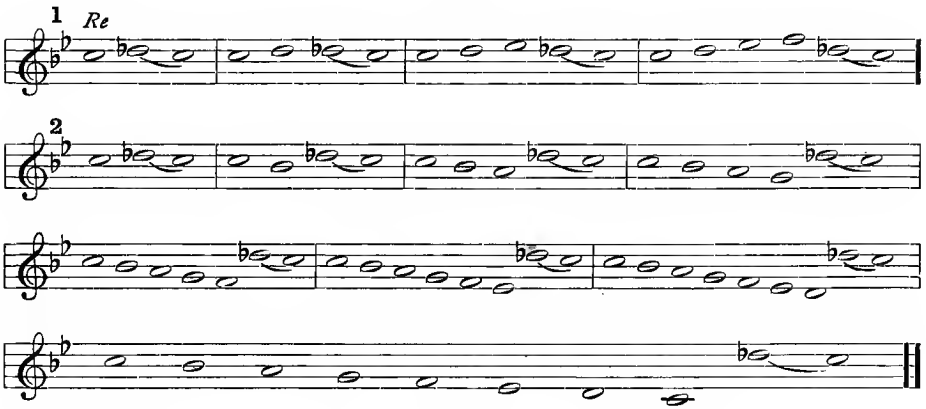
If necessary, review the study of *fa*, page 15.

The usual tendency to sing *fa mi* too narrow, may be overcome by encouraging the pupil to think the *fa* higher.

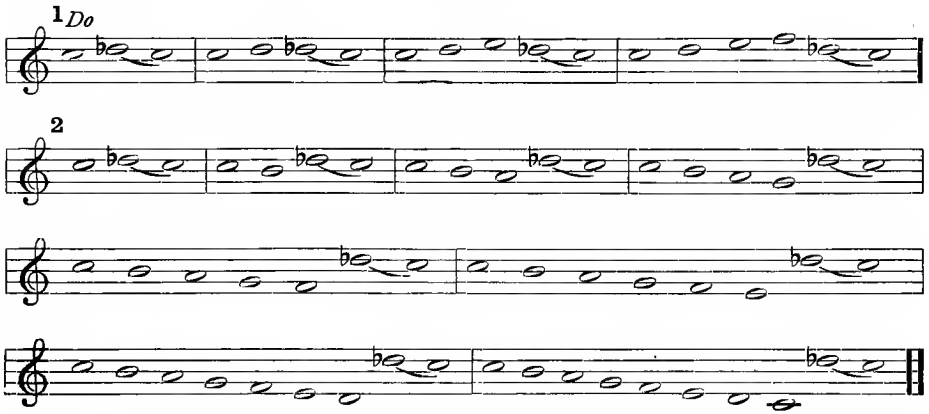
Series H: *Le*



Series I: *Me*



Series J: *Rä*



APRIL

Metric Dictation

(Two tones to the beat)

Do **is represented by the next staff degree above the last sharp.**
The first sharp is on the fifth line.
To place the remaining sharps, count down four, then up five, etc.

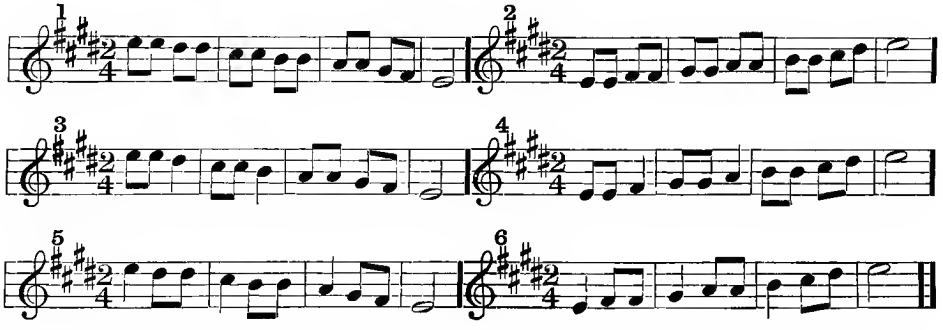
The teacher will play, or sing with a neutral syllable; the pupils beat and listen, then write in the writing book. In order that the attention of the pupils may be centered upon the rhythm, these scale exercises are exceedingly simple; the sequences are obvious, and the melodies are all in one kind of measure.

Much practice with simple material is necessary to give the pupil facility in recognizing and writing rhythmic phrases.

The following lessons are to be written by each pupil in the writing book. Each phrase is played or sung while the pupils beat and listen. The teacher should lead the pupils to visualize the melody before writing it, and to recognize the different rhythms and the number of beats in a measure.

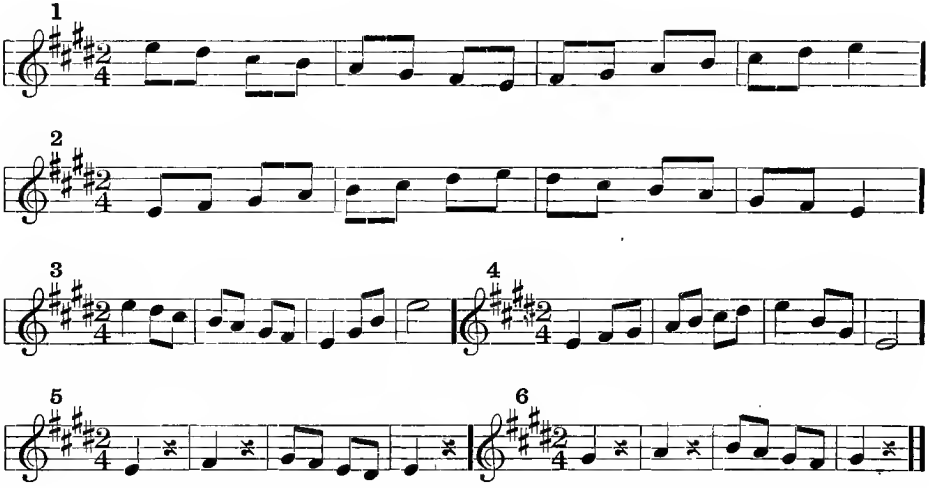
LESSON XXV

(Writing Book)



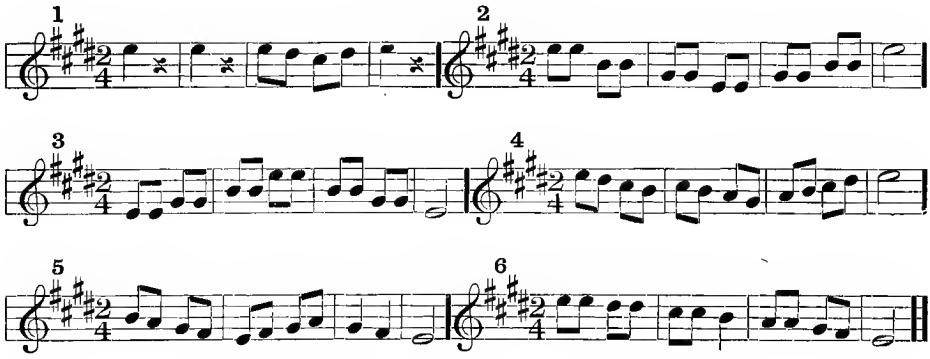
LESSON XXVI

(Writing Book)



LESSON XXVII

(Writing Book)



LESSON XXVIII

(Writing Book)

Full directions are in the writing book. The pupil enjoys singing from his own copy of the music.

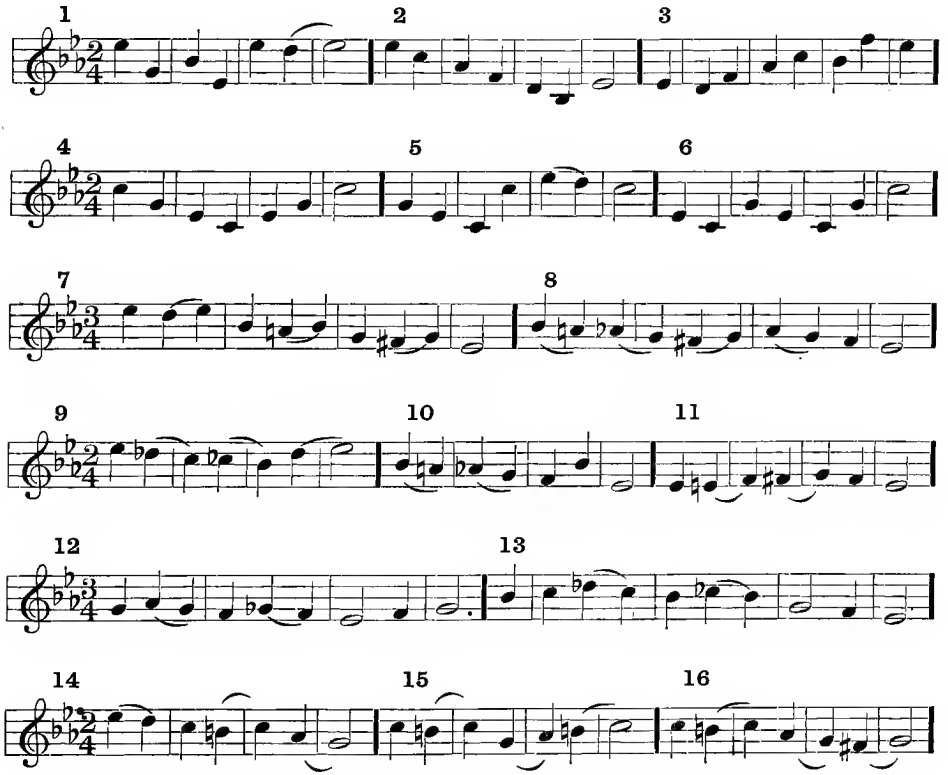
Original Melodies

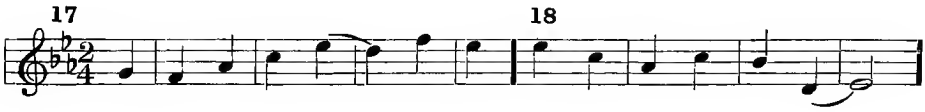
The most valuable result to be gained from these first efforts with original melodies is the training of the pupil to think tone and rhythm. The ability to think the tones and feel the rhythms is of vital importance; the quality of the melody is a secondary consideration.

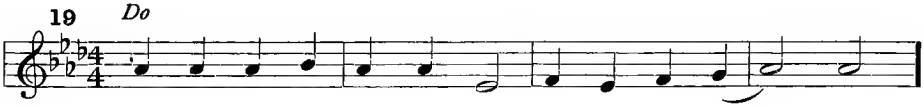
The suggestions made for February and March should be followed, and the work continued along the same lines.

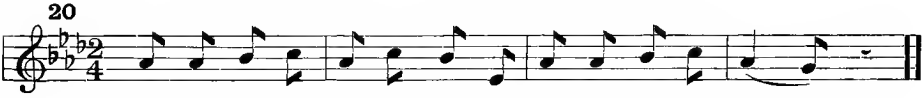
Oral Tonal Dictation

The following shall be played, or sung with a neutral syllable. The pupils respond, singing the syllables names.




17
18


19
Do


20

MAY

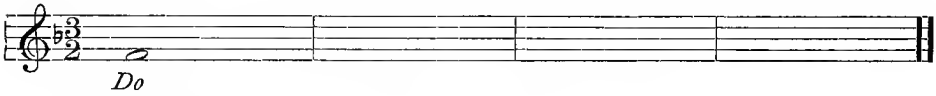
Metric Dictation

The melodies are to be used as follows:

1. For oral metric dictation.

The teacher plays, or sings with a neutral syllable, one phrase at a time; the pupils respond, beating, and singing the syllable names.

The teacher places the staff, clef, signatures and bars on the blackboard, thus:



This will help the pupils to visualize the melody.

2. For metric dictation.

The melody is given out as in No. 1, the pupils writing in the writing book.

3. For the study of note values.

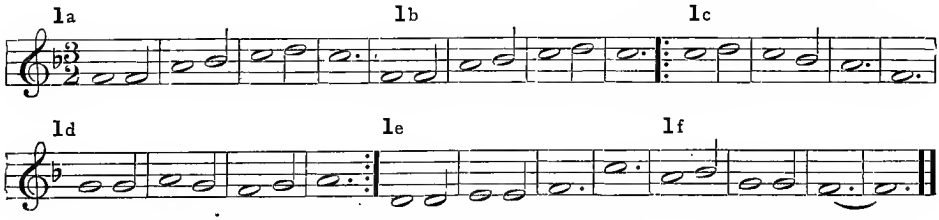
a. The pupils write the melody in three-four measure, using the copy already written for reference.

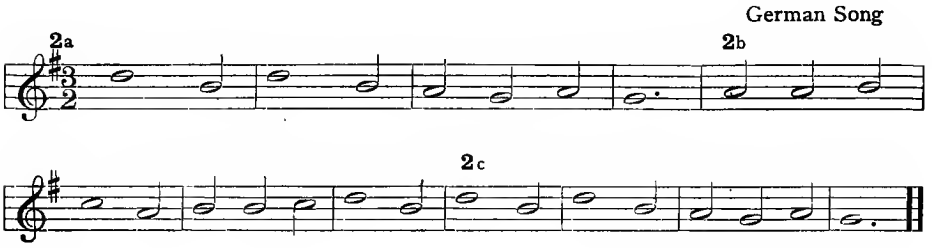
b. The melody is written in three-eight measure.

4. Each pupil sings the melody from his own copy, a portion of the class singing from each representation.

Pupils who find difficulty with any one of the three representations should be given extra lessons in note values.

Very old German Melody





LESSON XXIX

(Writing Book)

The teacher will play or sing the foregoing melodies, four measures at a time. Before beginning, the teacher states that the first melody has six phrases and that a double bar is placed only at the end of the last phrase. After the lesson is written in the writing book, the teacher places the melodies on the blackboard. Each pupil corrects his own copy. Lesson XXIX must be correct before Lessons XXX and XXXI are written.

LESSON XXX

(Writing Book)

See directions in the writing book.

LESSON XXXI

(Writing Book)

Directions are given in the writing book.

LESSON XXXII

(Writing Book)

Six original four-measure melodies are to be written and copied into the writing book any time during the month, as the teacher directs.

The pupils should be allowed to choose the key and the kind of measure.

Oral Tonal Dictation

The ability to remember a long phrase may be acquired by practice.

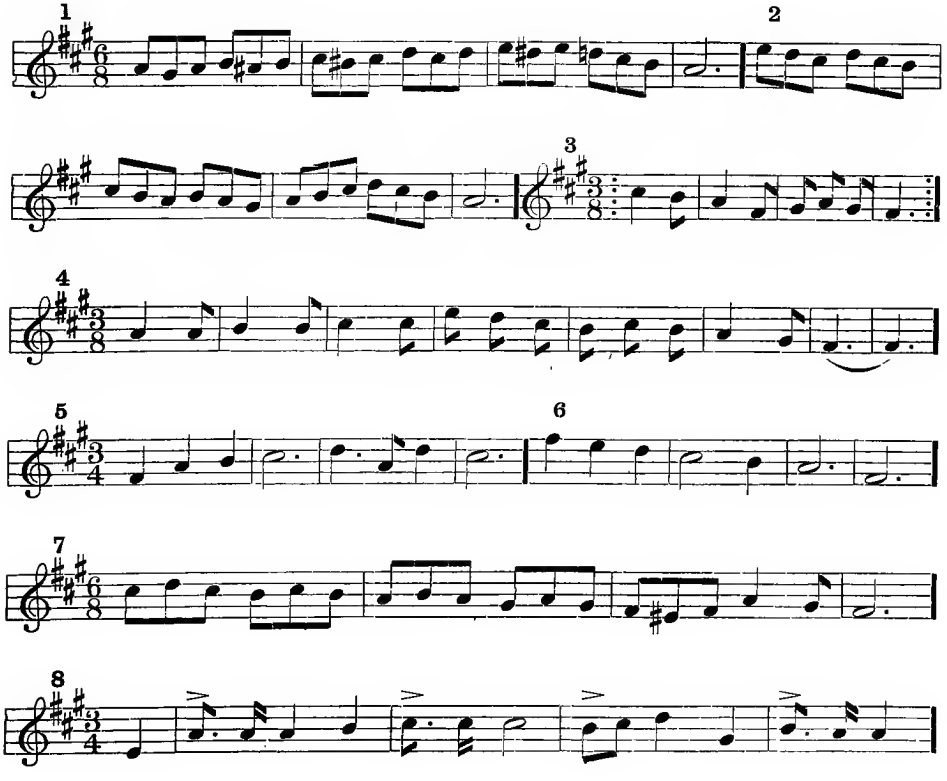
The singing of sequential exercises helps to develop facility in singing long phrases.

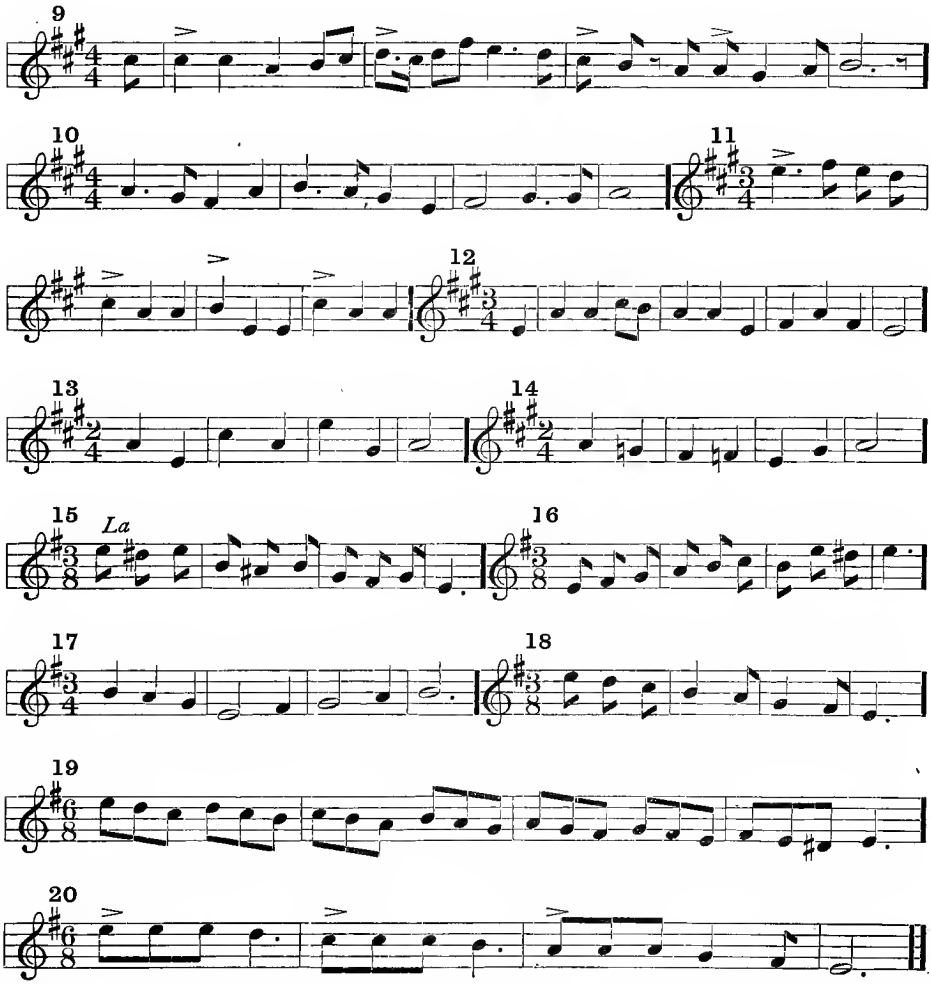
The more musical children should now be able to syllabize familiar tunes.

Many of the following melodies are parts of familiar tunes. The pupils should be given the privilege of completing the tune.

Material for Oral Tonal Dictation

To be sung or played rapidly, as one phrase. Pupils respond by singing the syllable names.





Original Melodies

(Oral)

Pupils who have done the oral dictation for the first three years, think in four-measure phrases. This development of the sense of rhythm now becomes an invaluable help in making four-measure melodies.

The pupils must mentally sing and visualize the melody before singing aloud. The problem of visualization is simplified by limiting the melodies to one key for the present, and by placing the staff, signature, bars, etc., on the blackboard, as suggested on page 63 where full directions are given.

Both teacher and pupil will find numerous examples of four-measure melodies in the music reader. Melodies approved by the teacher may be copied as a part of Lesson XXXII in the writing book, at any time during the month.

JUNE

Directions for conducting the June test are the same as for January. See page 45. The importance of this semiannual test can hardly be overestimated.

The material for the June test consists of:

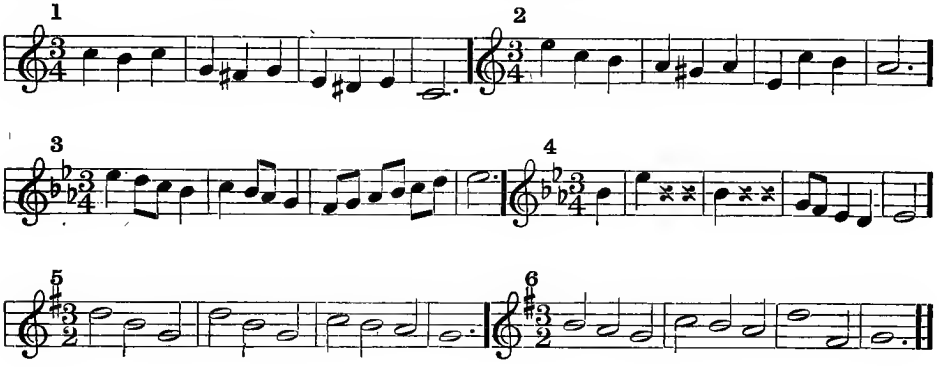
1. Singing of sequential chromatic studies.
   a. Two selected from series B, E, F and G.
   b. Any two from series D, H, I and J.
2. Singing of four exercises selected from the music reader.
3. Two written lessons — (Lessons XXXIII and XXXIV, writing book).

Name	Sequential Studies (Chromatic)	Two Written Lessons	Four Exercises, Music Reader

LESSON XXXIII

(Writing Book)

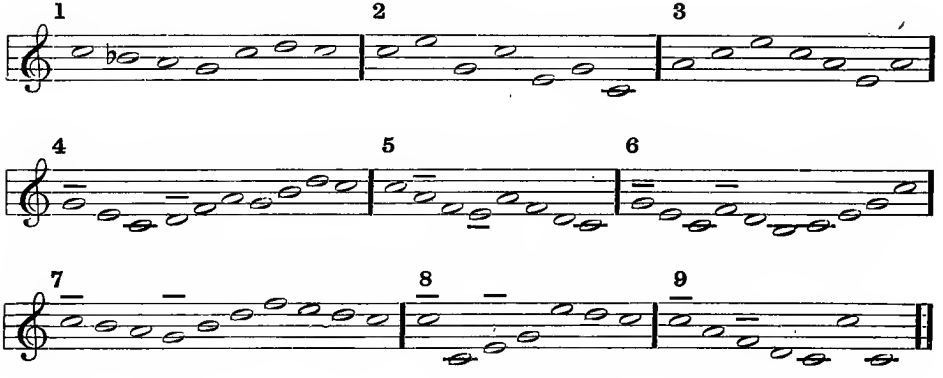
The teacher will name the key, the beat note, indicate the tempo (speed), and play, or sing with a neutral syllable.



LESSON XXXIV

(Writing Book)

Play, or sing with a neutral syllable.



FIFTH YEAR

SEPTEMBER

Sequential Scale Studies

(Minor Mode)

The results usually obtained in the minor mode are less satisfactory than in the major. This is due to a lack of familiarity with the minor scale rather than to any inherent difficulty in the minor mode. A second scale, like a second language, is more easily mastered than the first.

The following sequential studies in the minor mode correspond to the major studies already learned. The major series A, B, C, D, E, and F, which were studied in the fourth year, are now to be reviewed.

The minor mode will be easily mastered if the major studies have been thoroughly learned. There is no new material; simply a new atmosphere.

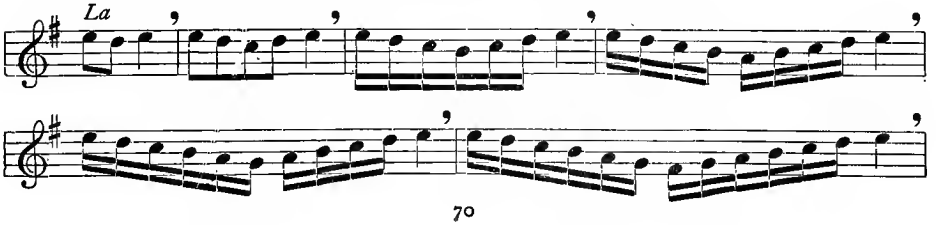
After one or two groups have been sung by the teacher, the pupil should complete the series without further direction.

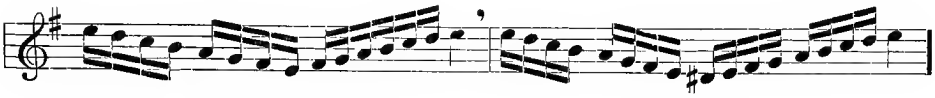
By the end of the first half year each singing pupil should sing individually all of the studies in the order given, without direction, freely and with a rapid tempo.

Sequential Studies

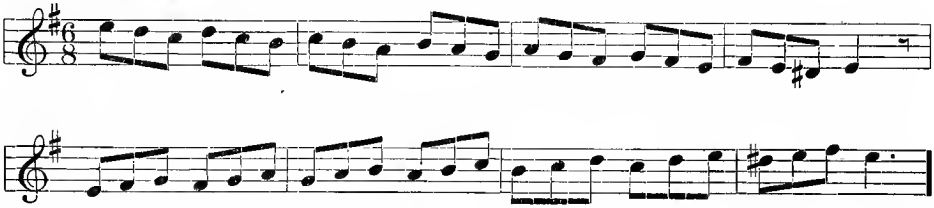
(Minor Mode)

Series A:

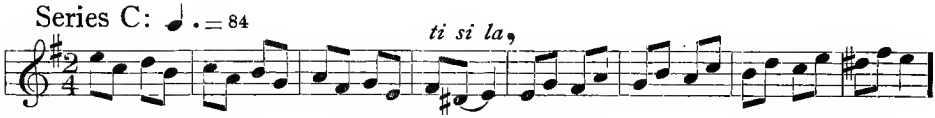




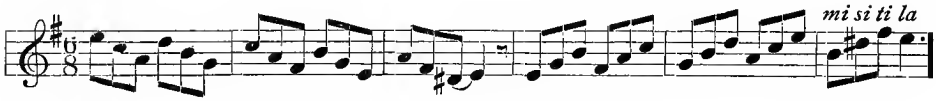
Series B: ♩. = 84



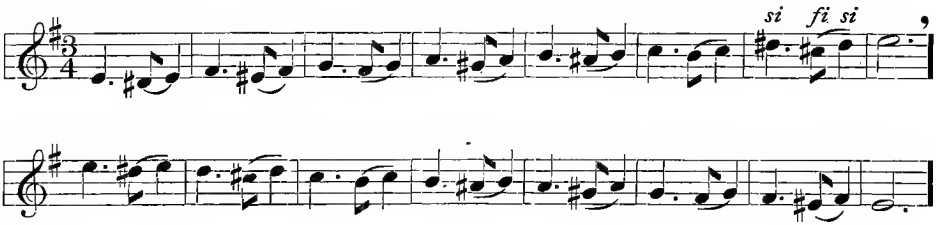
Series C: ♩. = 84



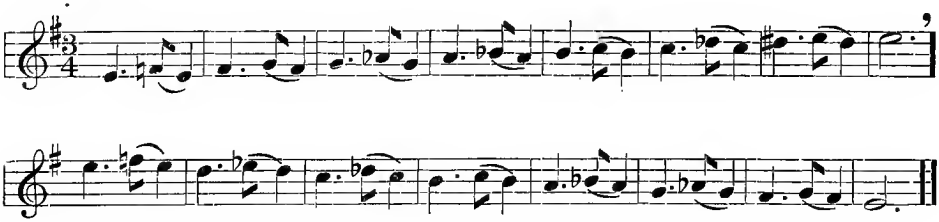
Series D:



Series E:



Series F:

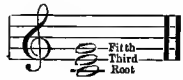


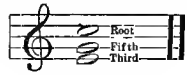
Inversion of Triads

The tone on which the triad is built (from which it grows), is **the root.**

The third tone above the root, is **the third.**

The fifth tone above the root, is **the fifth.**



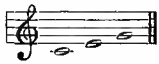
When the third is the lowest tone, thus:  it is the *do* **triad, first inversion.**

When the fifth is the lowest tone, thus: it is the *do* **triad, second inversion.**

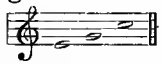
The teacher will illustrate these three forms of the triad on the blackboard, making clear that in the first inversion the third is the lowest tone, and that in the second inversion the fifth is the lowest tone.

The teacher sounds the key tone and directs as follows:

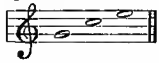
Sing the tones of the *do* triad.

Pupils sing: 

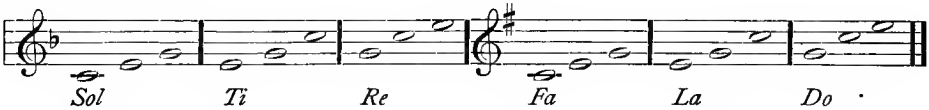
Teacher: Sing the tones of the *do* triad, first inversion.

Pupils sing: 

Teacher: Sing the tones of the *do* triad, second inversion.

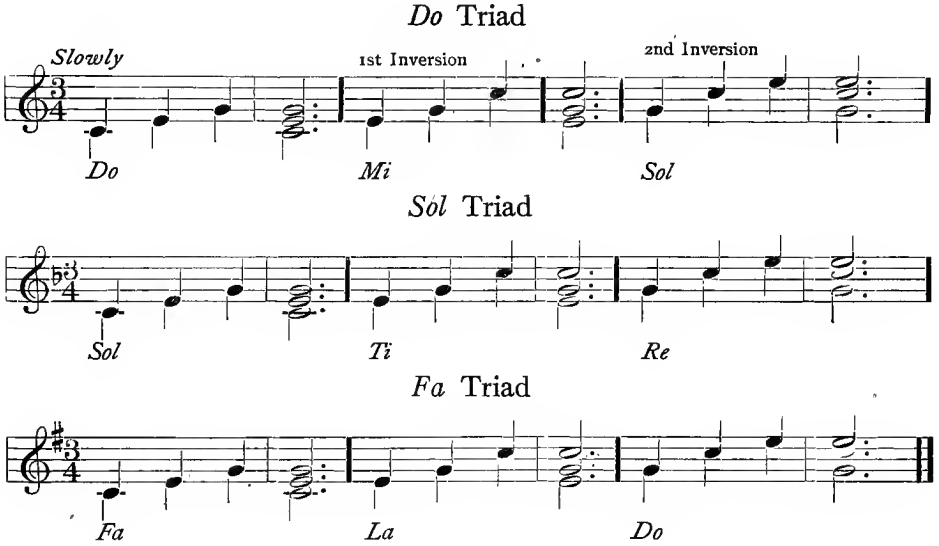
Pupils sing: 

Next time the tones of the *sol* and *fa* triads should be sung in like manner, thus:



Teacher: Sing the tones of the *sol* triad; first inversion; second inversion; *fa* triad; first inversion; second inversion.

The class may again sing in three divisions, A, B, and C, and should find no difficulty in singing the three different forms of the triad, as follows:



Whenever the class is able to sing these triads correctly by direction, they should then sing from the representation.

The pupils should notice that the *do*, *sol*, and *fa* triads sound alike.

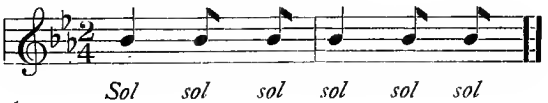
Metric Dictation

The staff, clef, key and measure signatures, and bars, should be placed on the blackboard thus:

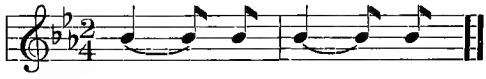
The pupils are asked to visualize, beat and sing twice, mentally, a measure which the teacher describes.

Teacher: I see a measure containing a quarter and two eighth notes on the third line.

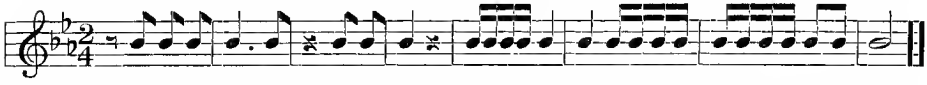
The pupils then beat, and sing aloud:



Teacher: When is the first tone sung?
Pupils: With the first beat.
Teacher: The second tone?
Pupils: With the second beat.
Teacher: The third tone?
Pupils: **After** the second beat.
Teacher: I see the same measure with a tie connecting the first two notes.

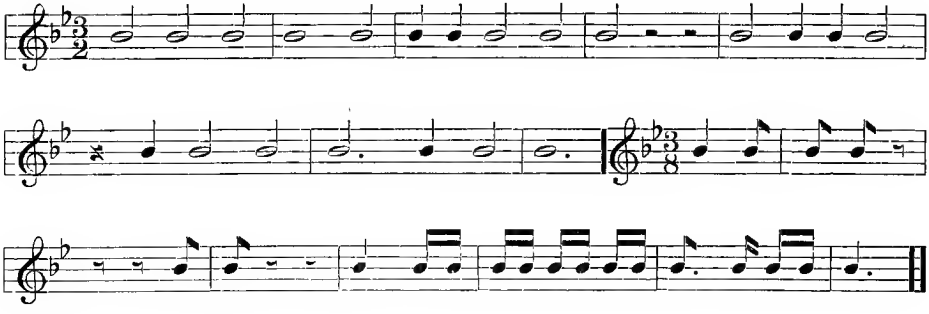


This measure is sung silently, then aloud as before.
Teacher: When do you sing the first tone?
Pupils: With the first and second beats.
Teacher: The second tone?
Pupils: After the second beat.
The following measures are then described and sung in the same way:



After each rhythm is sung, someone represents it on the blackboard. A pupil, or the class, then beats and sings the entire eight measures.

Later in the month, the following should be described, visualized, sung and written, in the same way.



Each pupil should be provided with Music Writing Book, Number Three.

LESSONS I AND II

(WRITING BOOK)

See directions in the writing book.

Facility in writing musical symbols is gained only by practice. Lessons I and II are devoted entirely to this practice. Before the exercises are rewritten on the practice pages, pupils who do not do the work well, or are too slow, should be given blackboard practice copying simple exercises.

OCTOBER

Review of Chromatic Tones

Di, ri, fi, si and *li* are each linked with the scale tone just above and lead strongly to it, just as *ti* leads to *do*.

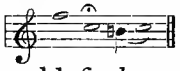
The pupil has been taught to think the chromatic tones in this way.

The following studies are to be used for oral review. Number one should be placed on the blackboard to assist the pupil in visualization and to show that the basis of the studies is the descending scale, one of the tones of which forms the first part of every measure.

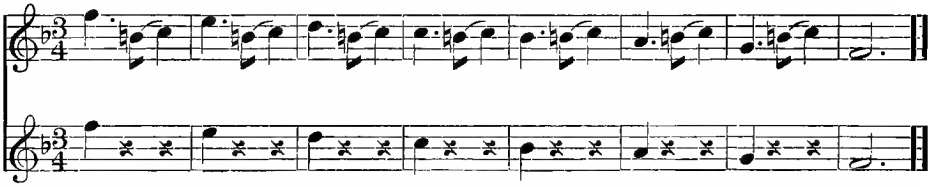
The pupil should beat as he sings, and be reminded, if necessary, that the first tone in the measure is sung with the first and second beats, the second tone after the second beat, the third tone with the third beat.

The teacher names the chromatic tone to be studied, *fi* for example, sounds the key tone, and proceeds as follows:

Teacher: Sing *do, sol, fi, sol,* holding the first *sol* as I indicate.

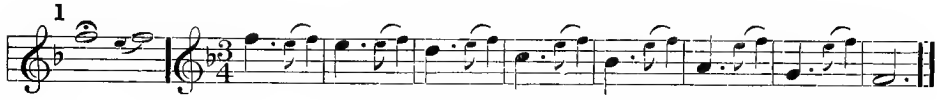
Pupils sing: 

The pupil should find no difficulty in singing the sequential studies, provided he has acquired the habit of "linking" the chromatic tone with the scale tone above or below. Should the studies prove difficult, have one section of the class sing the descending scale only, while the other section sings the exercise as written, thus:

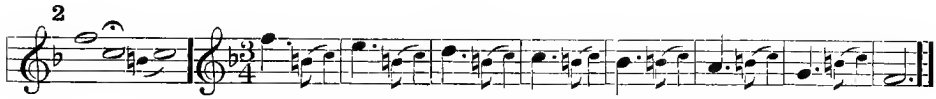


Sequential Studies

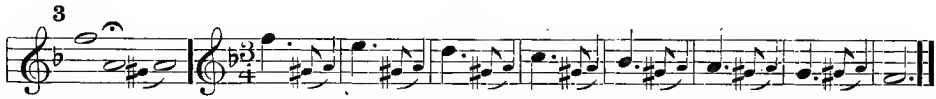
Study of *Ti*



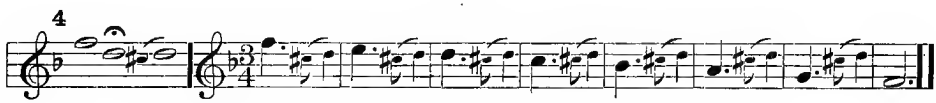
Fi



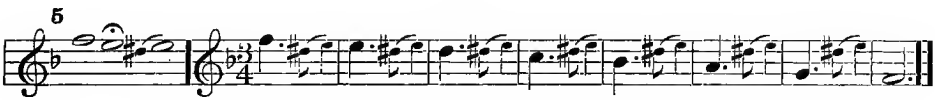
Ri



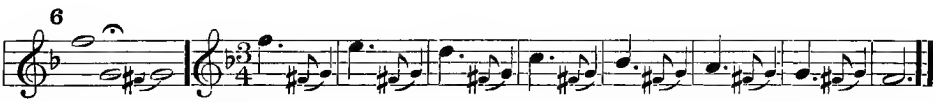
Si



Li



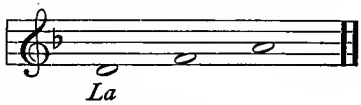
Di



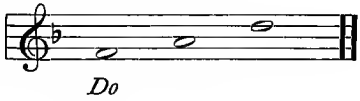
Inversion of Triads

Before singing the triads of *la*, *re*, and *mi*, the tones should be sung in succession in the different positions, as follows:

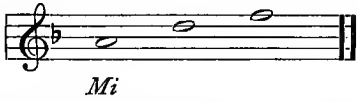
Teacher: Sing the tones of the *la* triad.

Pupils sing: 

Teacher: The first inversion.

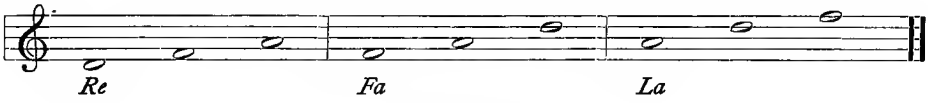
Pupils sing: 

Teacher: The second inversion.

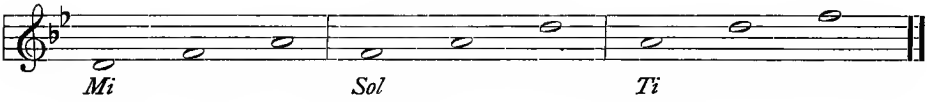
Pupils sing: 

After repeating several times, the tones of the *re* and *mi* triads should be sung in like manner, as follows:

Re Triad

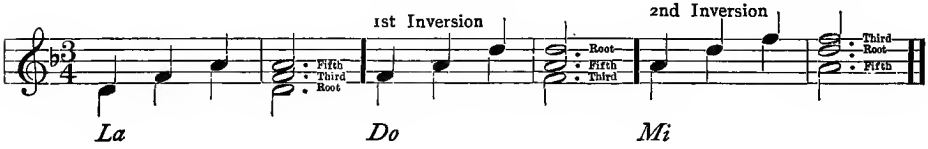


Mi Triad

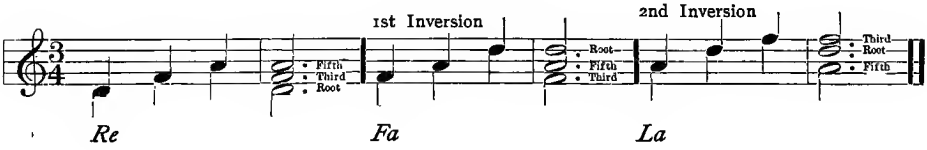


The three divisions of the class should now sing the triads, as follows:

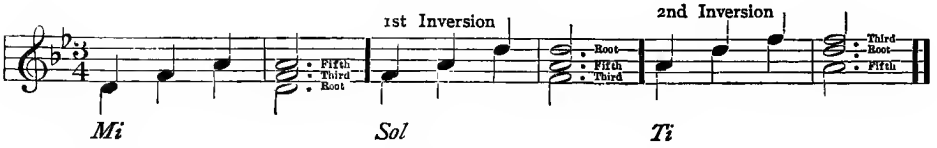
La Triad



Re Triad



Mi Triad



Each division should be given opportunity to sing all parts.

NOTE. The triad of *mi* is unsatisfactory and is not much used. All will notice the unnatural and awkward use of the syllable names in the inversions of this triad.

The teacher should constantly use the terms: Triad, Chord, Interval, Root, The Third, The Fifth, First Inversion, Second Inversion, etc. These terms will then become a useful part of the pupil's vocabulary.

The *la*, *re* and *mi* triads sound alike. After one of the triads has been sung, the teacher asks: What other triad sounds like this?

The pupils respond by singing one of the other two triads.

After a similar question, the third triad is sung.

ORIGINAL MELODIES

Thinking, visualizing and singing original four-measure melodies was begun in the fourth year. The value of this activity to the pupil lies in his acquiring the ability to think tones and rhythms — *i.e.*, to sing mentally. It matters comparatively little whether the melodies are good or bad, or whether he has produced ten or a hundred, if only he has become conscious of melody in his mind and can give expression to his thought.

The primary object of melody invention in the public schools, therefore, is to establish the habit of thinking music. Technical skill is not required or expected either of the teacher or pupil.

A few general suggestions are offered for the guidance of the teacher.

Any series of single tones is a melody.

A melody which follows the line of the major scale (without skips) is called **diatonic.**

If skips are included they must be used chord-wise; that is, they must follow the line of some good chord.

Careful adherence to the following limitations and directions is essential:

1. Each melody shall be four measures long; any major key.

2. The first tone, *do*, *mi* or *sol;* the last tone *do*, on an accented beat.

3. The tone just before the last *do* must be one of the tones of the triad of *sol* (*sol*, *ti* or *re*).

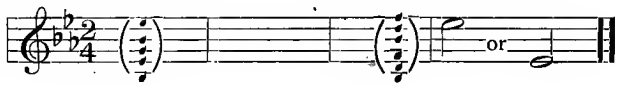
4. Repeated tones are allowed; narrow melodies which use only three or four tones, or return often to the same tone, are to be avoided.

5. Melodies must follow the line of the major scale (diatonic), or follow the line of a good chord. (The triad of *mi* is not a "good chord.")

6. Skips should be used sparingly.

7. *Ti* should progress to *do*, *fa* to *mi*, and *la* to *sol*, unless the melody is progressing scale-wise in the opposite direction.

The staff, with signature, bars, final measure, etc., represented on the blackboard, will help the pupil to visualize his melody.



Opportunity to think and sing original melodies should be given the pupil throughout the year. When an especially good melody is sung, the teacher will allow the pupil to write it on one of the last two pages of the writing book which are reserved for original melodies.

The teacher should have the pupils understand that an original melody is in order whenever oral tonal dictation is given. Encourage the pupils to sing original melodies for the class, as problems in oral tonal dictation. This is an excellent plan and does much to develop mental singing and melody invention. The teacher will be surprised and delighted with the pupils' efforts in this direction, once the plan is fairly tried.

The June examination in music allows a maximum of twenty per cent for an acceptable page of original melodies, which have been approved by the teacher and copied into the book during the year. (Page 31 or 32 of writing book.)

A large number of four-measure melodies will be found throughout the Manual, and in the supplement. The teacher will find these helpful as models. The best way to become intelligent concerning melody is to study (sing or play) good melodies.

Metric Dictation

(Oral and Written)

The following material should be used in two ways:

1. As oral dictation.

The teacher plays, or sings with a neutral syllable while the pupils beat and listen and attempt to visualize the phrase.

In this and similar lessons, encourage the pupils to invent and sing four-measure melodies as material for oral dictation. The leader sings to a neutral syllable, the class responds, singing the syllable names.

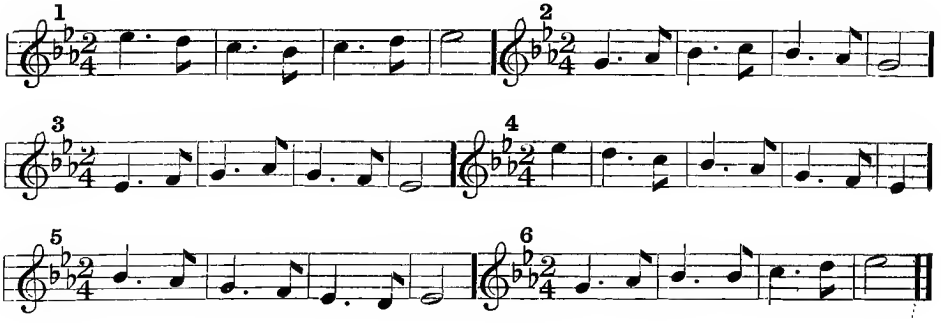
The staff, key and measure signatures, bars, etc., should be placed on the blackboard to assist the visualization.

2. As written metric dictation.

The teacher plays, or sings with a neutral syllable, while the pupils beat and listen, as in the oral dictation. Instead of singing, the pupils write in the writing books.

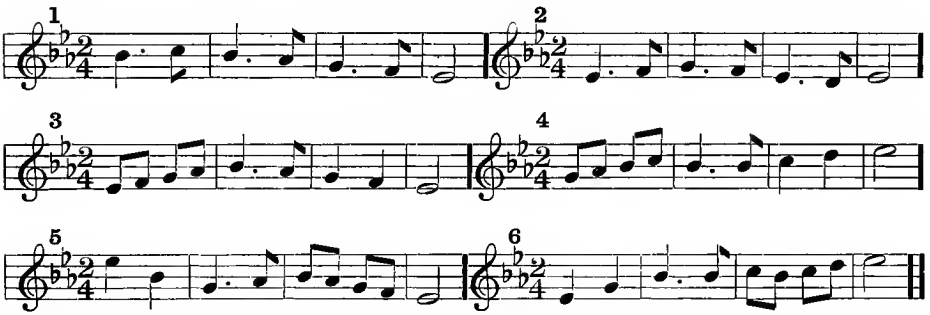
LESSON III

(Writing Book)



LESSON IV

(Writing Book)



LESSON V

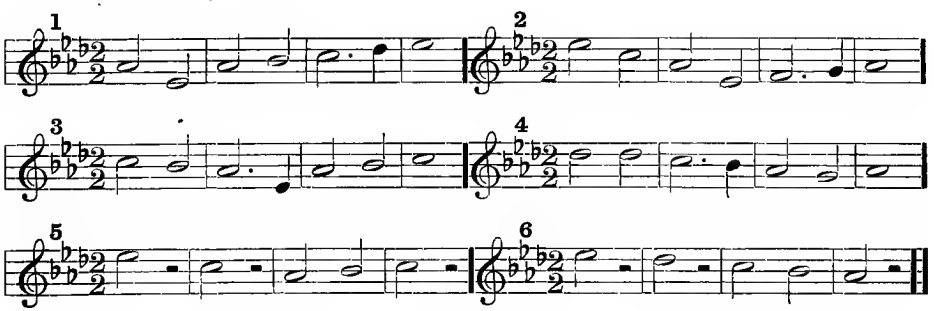
(Writing Book)

See directions in the writing book.

LESSON VI

(Writing Book)

The teacher names the key, the beat-note, indicates the tempo (not the accent or the number of beats in the measure), and plays, or sings with a neutral syllable.



Steps and Half Steps

The pupils know that there is no tone between *mi* and *fa* or between *ti* and *do*.

The distance from *mi* to *fa* and from *ti* to *do* is a **half-step.**

Lead the class to see that the distance between all the other tones of the scale is **two half-steps.**

The pianoforte keyboard is useful in illustrating the steps and half-steps.

The material should be used as follows:

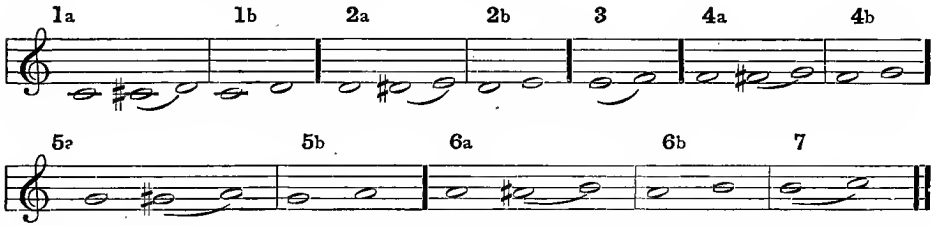
The teacher sings No. 1–a, and asks: What is the distance between *do* and *di?*

Pupils: A half-step.

The teacher then sings No. 1–b, and asks: What is the distance between *do* and *re?*

Pupils: A step (or two half-steps).

In the same manner complete the scale.



At another lesson, place the exercises on the board as they are sung, **representing the chromatic tones with colored chalk,** preferably blue or red. (These tones were originally represented in colors, hence the name "chromatic.")

Intervals

The difference in pitch between any two tones is called an interval.

Each line and space of the staff is a staff degree.

The teacher will place the staff on the blackboard, showing the staff degrees, thus:

Staff Degrees

Intervals are named from the number of staff degrees included.

From *do* to *re* is a Second; two staff degrees are included.

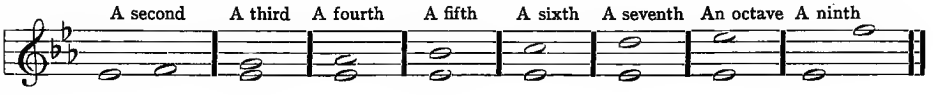
From *do* to *mi* is a Third; three staff degrees are included.

From *do* to *sol* is a Fifth; five staff degrees are included.

(*Octo* means eight.) An octave includes eight staff degrees.

The number names of intervals extend from one to nine.

Place the following on the blackboard (without the names of the intervals), and have the pupils give the number name of each interval.

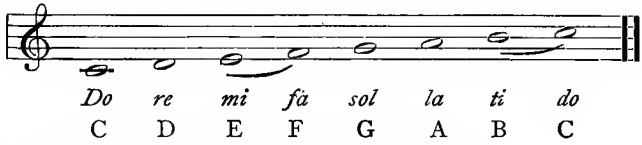


NOVEMBER

Building the Major Scale

The pupil now has all the information necessary to enable him to build the major scale from a given pitch.

A brief review is desirable, with the representation on the blackboard, thus:



Teacher: What is the distance from *do* to *re?*

Pupils: A step.

Teacher: From *re* to *mi?*

Pupils: A step.

Teacher: From *mi* to *fa?*

Pupils: A half-step (and so on throughout the scale).

Two points are to be emphasized.

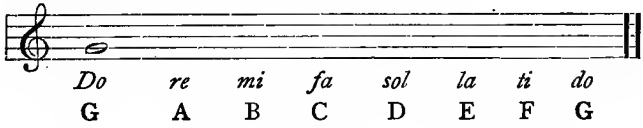
First: **The half-steps are e to f and b to c.**

The representation of the scale from C, and a view of the key board, makes this fact perfectly plain.

Second: **The half-steps in the scale are *mi* to *fa*, and *ti* to *do*.**

The singing or playing of the intermediate tones between *do* and *re*, *re* and *mi*, etc., and the absence of any tone between *mi* and *fa*, and *ti* and *do*, makes this point clear to the pupil.

The teacher now proceeds to build the scale from G. The clef and staff are again drawn, the syllables and letters placed under the staff, and the *do* represented on the second line, thus:



Teacher: What is the distance from *do* to *re?*

Pupils: A step.

Teacher: From G to A?

Pupils: A step; therefore, A belongs to the major scale from G. Questions and answers are continued in this way until *ti* is reached. Here the teacher asks: What is the distance from *la* to *ti?*

Pupils: A step.

Teacher: What is the distance from E to F?

Pupils: A half-step; therefore, F does not belong to the major scale from G.

Teacher: Is *ti* higher or lower than F?

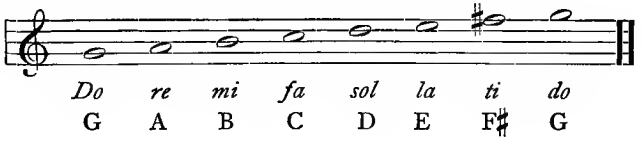
Pupils: *Ti* is a half-step higher than F.

Teacher: What pitch is a half step higher than F?

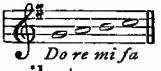
If the answer G is given, the teacher will lead the pupils to see that G is two half-steps above F. If the answer G flat is given, the fact should be brought out that if G flat were used, two scale tones would be represented on the same staff degree, G flat for *ti*, and G for *do*. **The scale always includes the seven letters, and no letter is ever omitted or repeated.** The pupils now see that *ti* is F sharp — and that F is **not in the scale from** G.

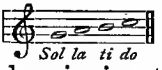
A sharp enables the staff degree to represent a tone a half-step higher. (The teacher will avoid giving the impression that the sharp "raises" a tone. No symbol can raise a tone. F sharp is not F raised; it is another tone.)

The scale now appears on the blackboard thus:

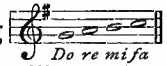


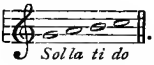
TETRACHORDS

The teacher will sing either 

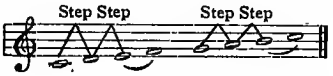
or 

with a neutral syllable, after asking the pupils to respond by singing the syllables.

If the pupils sing 

the teacher says, I was thinking 

. Soon the pupils will see that the two parts of the scale are alike. The two parts should now be shown and compared, thus:



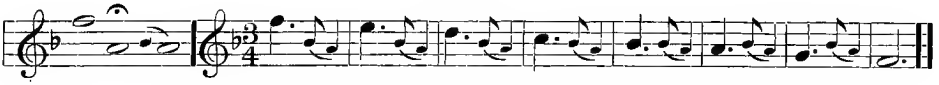
A series of four scale tones including two steps and a half-step, is called a tetrachord. The major scale is composed of two tetrachords which are alike.

The teacher gives the pitch and says: Sing the lower tetrachord. Sing the upper tetrachord. Sing the upper tetrachord descending, etc. Familiarity with tetrachords will be of practical use later.

Sequential Studies

See directions, page 76.

Fa



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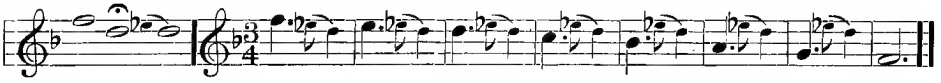
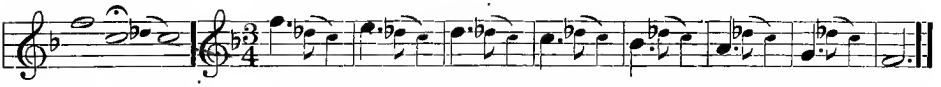
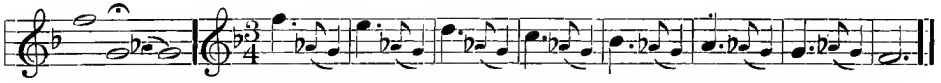


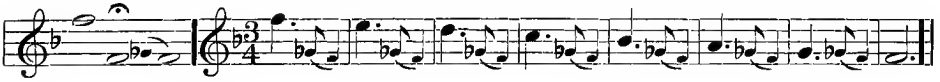
Le



Me



Rä



Major and Minor Triads

The teacher asks the pupils to sing the *la* triad from D as on page 78, then the *do* triad from D.

Teacher: Do these two triads sound alike?

Pupils: No.

Teacher: How are they different?

Pupils: One sounds like the major scale and one like the minor scale.

The teacher agrees and says that the *do*, *fa* and *sol* triads are major triads, the *re*, *mi* and *la* triads are minor triads.

The teacher then sounds C and says: Sing each of the three major triads from this pitch.

The pupils sing the triads and inversions as represented on page 73, each from the pitch C.

Teacher: Sing the minor triads.

The pupils sing the minor triads and inversions in the same way.

When the three major and the three minor triads are clearly understood, the teacher asks if there is another triad. The triad of *ti* is sung by the class, in three divisions, as before. The teacher will call attention to the unstable, restless character of all three tones in this triad. The pupils will appreciate this when they sing the triad. All will have a strong impulse to sing the next scale tone above or below.

The teacher should explain what the pupils already feel:

1. That the triad of *ti* is weak because all three tones are restless and unsettled, causing the triad to be restless and unsettled.

2. That the triad is weak because it is so narrow. It has two half-steps, and only one whole step, while the others have two whole steps and only one half-step.

The skillful teacher will allow the pupils themselves to discover this difference. The teacher then tells the class that this is called the **Diminished triad.**

Study of Rhythms

(Four tones to the beat)

Different rhythms involving **four tones** to the beat are now to be studied.

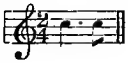
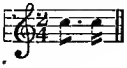
The two measures should be placed on the blackboard. It is essential to real progress in the study of rhythm that the pupils **sense the rhythm before beginning to sing.** This is as necessary as **hearing** (thinking) **the tones before singing.**

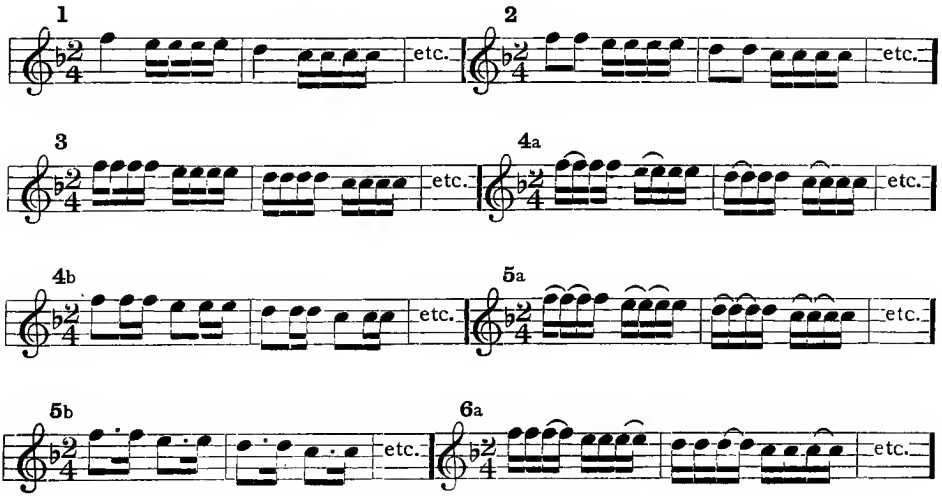
At least two measures of each exercise should be sung silently, with the pupils beating, before any attempt is made to sing audibly. This should become a habit with both teacher and pupils; its importance cannot be over-estimated.

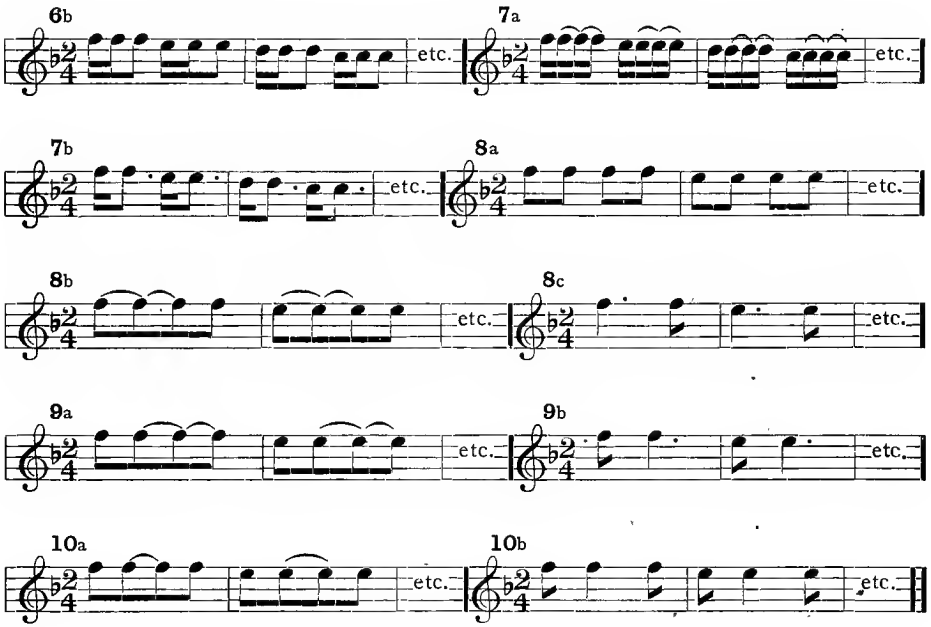
Each scale exercise should be continued until the accent falls on the upper *do.*

Nos. 1 to 7–b, and Nos. 11–a and 11–b involve four sounds to the beat. The pupil will find no difficulty with these rhythms if the feeling for four sounds to the beat has been developed during the fourth year, as suggested, and the pupil is able to think and sing four sounds to the beat smoothly and evenly.

Numbers 8–a to 9–b each involve two tones to the beat and are in the nature of a review. Nos. 9–a to 10–b are new rhythms involving two tones to the beat and should be thoroughly practiced.

The rhythms  and  should be alternated and contrasted.





Metric Dictation

LESSON VII

(Writing Book)

See directions in the writing book.

LESSON VIII

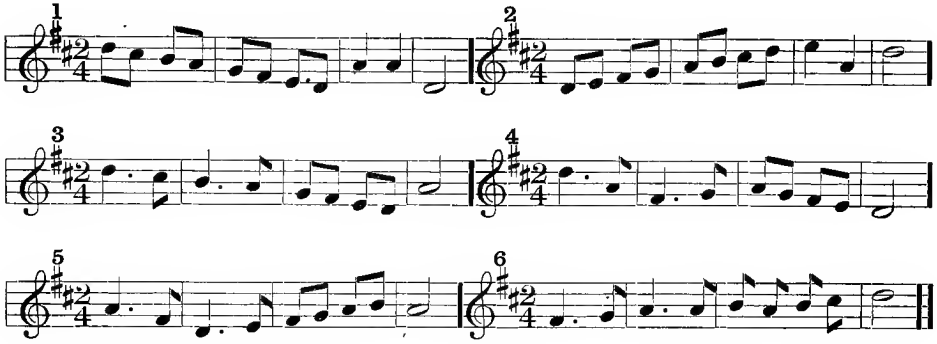
(Writing Book)

All of the material for written dictation may be used first for oral dictation. Original melodies sung by the pupils should always form a part of the material for oral dictation. (See page 79.)

The teacher will name the key (D major) and the beat note, indicate the *tempo* (not the accent), sound the key tone, and play, or sing with a neutral syllable.

The pupils will beat and listen, try to visualize the melody, and respond by singing (aloud) with the syllable names.

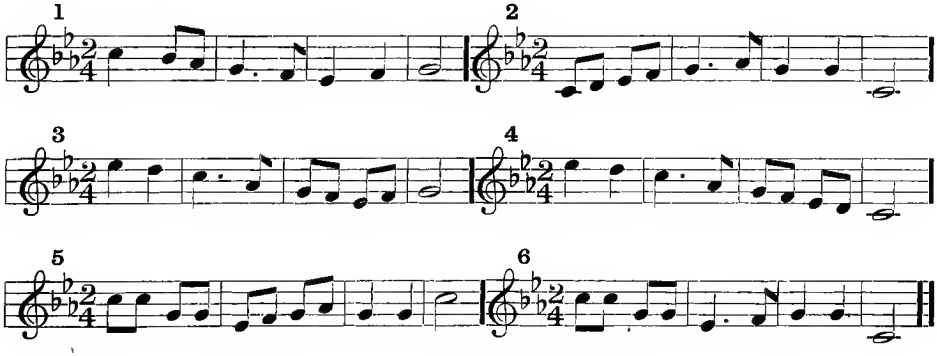
The class will then write in the writing books.



LESSON IX

(Writing Book)

See Lesson VIII for directions.



LESSON X

(Writing Book)

See directions in the writing book.

A curved line joining notes calling for different pitches is called a slur.

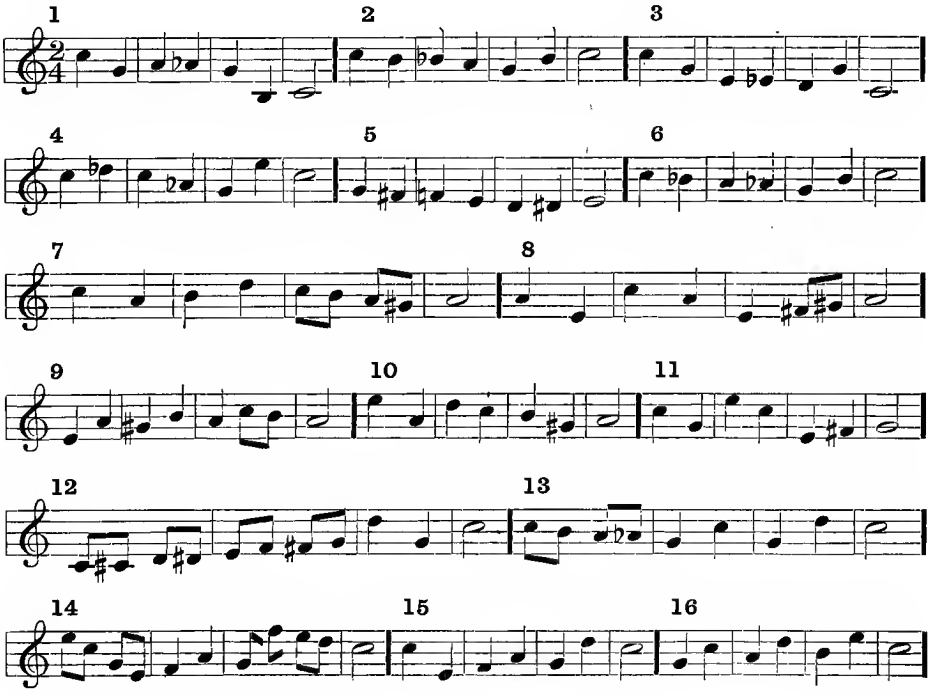
DECEMBER

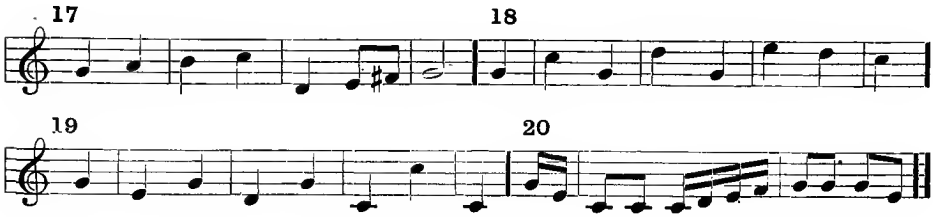
Oral Tonal Dictation

(Metric)

Each phrase should be played, or sung with a neutral syllable. Accuracy of pitch is absolutely necessary. If a piano is used it should be kept in tune. The use, for school purposes, of a piano that is badly out of tune is most unwise.

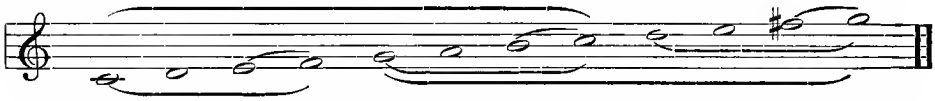
Each phrase should be given out as one thought, with a firm accent and a decided rhythmic swing.





Building the Scale

The pupils sing in review the two tetrachords of the major scale. The teacher represents the major scale from C and from G on the board, indicating the tetrachords, thus:

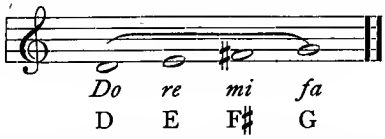


Lead the pupils to discover:

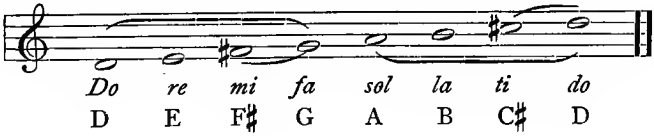
1. That the upper tetrachord of the scale from C becomes the lower tetrachord of the scale from G.
2. Why the sharp is placed on the fifth line.
3. That there is no F in the scale from G. The staff degrees (first space and fifth line) which represented F, now represent F sharp.

The teacher now suggests that the upper tetrachord of the scale from G be taken as the first part of the scale from D.

The pupils see that the scale is already half completed.



Questions and answers as given on page 85 make it clear that C is not in the major scale from D, but that C♯ is. The scale now appears thus:



Next time begin with A, using the upper tetrachord of the scale from D for the lower tetrachord of the scale from A, and complete as before. In like manner the pupils begin with E and complete the scale.

Written Metric Dictation

The teacher names the key and the beat note, indicates the tempo and plays one phrase, or sings with a neutral syllable.

The pupils beat and listen, then write in the writing books. Each section should be given out not more than three times.

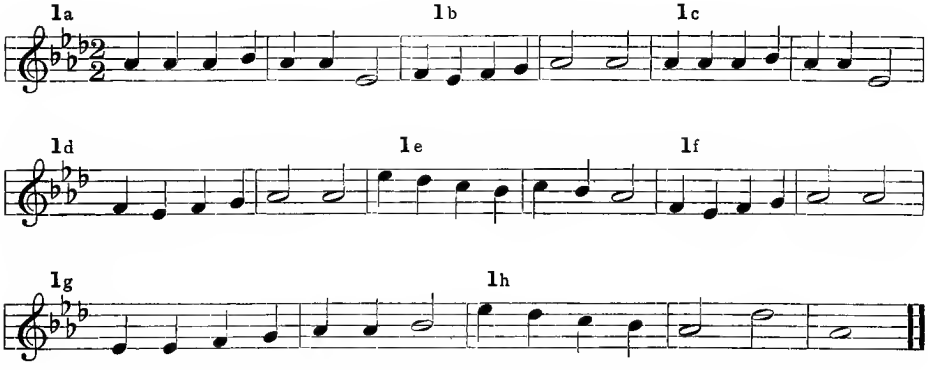
The pupils should hear (think) the tones and feel the rhythm, but in no case hum or sing aloud. During the writing no noise of any kind should be tolerated and no questions allowed.

If the class cannot write the melodies successfully, the material may be used first for oral dictation and some of the phrases placed on the blackboard after they are recognized and sung.

Each melody is in eight sections. By 1–a the class should understand that No. 1 consists of more than one part; the signatures are not repeated nor a double bar used between the several parts.

LESSON XI

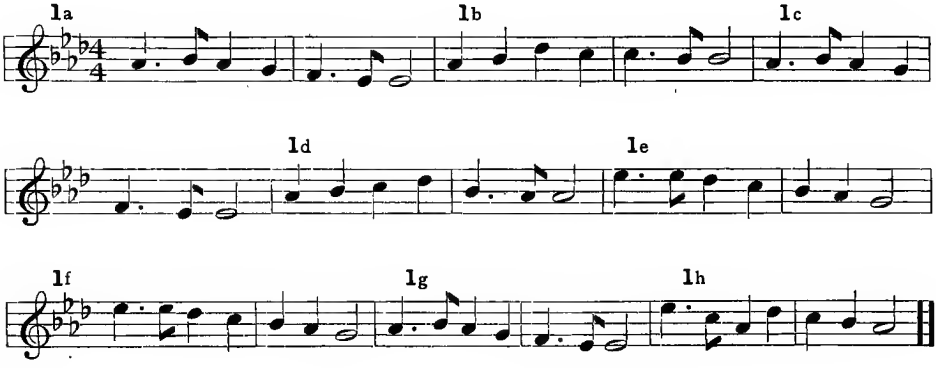
(Writing Book)



LESSON XII

(WRITING BOOK)

J. GOSS



LESSON XIII

(WRITING BOOK)

See directions in the writing book.

JANUARY

In January and June the results of the individual singing and writing are recorded and form the basis of the pupil's term mark in Music. Those pupils who are up to grade may be excused from music a part of the time, in order that the slower pupils may receive extra help from the teacher. The pupils who are strongest in music often delight in "playing teacher" with the slower ones, a feature which, when properly managed, is of great benefit both to the "teacher" and the slower pupils.

LESSON XIV

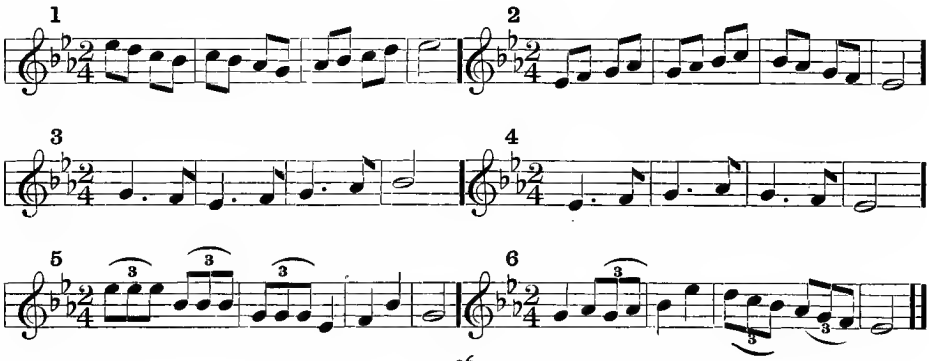
(Writing Book)

See directions in the writing book.

LESSON XV

(Writing Book)

The teacher will name the key, the beat-note, indicate the tempo (not the accent or number of beats in the measure), then play, or sing with a neutral syllable.



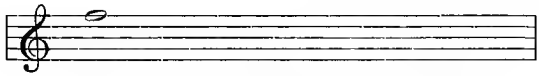
The class roll should be copied into the blank book, and columns ruled and designated as follows:

Name	Written Lessons XIV and XV	Four Exercises Music Reader Page and No.	Sequential Chromatic Studies One from page 77 One from page 87

FEBRUARY

Building the Scale

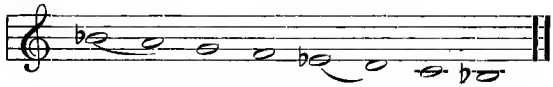
The teacher places the following on the blackboard and asks who will build the major scale from F descending.



Do *ti* *la* *sol* *fa* *mi* *re* *do*
F E D C B A G F

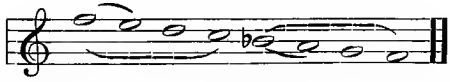
A pupil volunteers and proceeds: From *do* to *ti* is a half-step; from F to E is a half-step; therefore, E belongs to the scale from F. From *ti* to *la* is a step; from E to D is a step; therefore, D belongs to the scale from F . From *la* to *sol* is a step; from D to C is a step; therefore, C belongs to the scale from F. From *sol* to *fa* is a step; from C to B is a half-step; therefore, B does not belong to the scale from F. (If necessary, the teacher leads the pupil to see that the simplest way to represent the tone a half-step below B is to use a flat. **A flat is a character which helps the staff degree to represent a tone a half-step lower.**)

The next pupil builds the scale from B flat, proceeding as before.



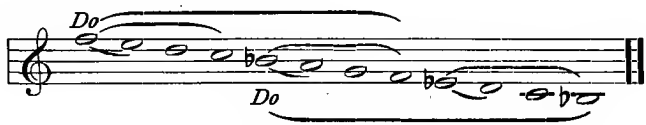
Do *ti* *la* *sol* *fa* *mi* *re* *do.*
B♭ A G F E♭ D C B♭

The major scale from F is now placed on the board and the teacher asks a pupil to indicate the half-steps and tetrachords, thus:



The teacher or a pupil adds the lower tetrachord of the scale from B flat. The two scales now appear thus:

One section of the class now sings the scale from F descending, with the syllable names. As they sing the B flat, the other section begins and completes the scale from B flat, thus:



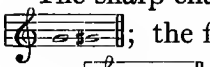
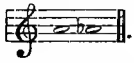
The pupils should now see:

1. That the lower tetrachord of the scale from C becomes the upper tetrachord of the scale from F; the lower tetrachord of the scale from F becomes the upper tetrachord of the scale from B flat, etc.
2. That the new tone "in flats" is always *fa*.
3. That the new tone becomes *do* in the next scale.

At a subsequent lesson take the lower tetrachord of the scale from B flat (an octave higher), and proceed as before, with the scale from E flat and A flat, thus:

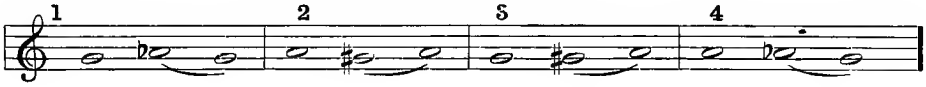
The Sharp, Flat, and Natural

Without the help of other symbols, the staff and notes can represent only the tones A, B, C, D, E, F and G. To represent the tone between G and A, for example, the use of a sharp or a flat is required. (See the keyboard of the piano.)

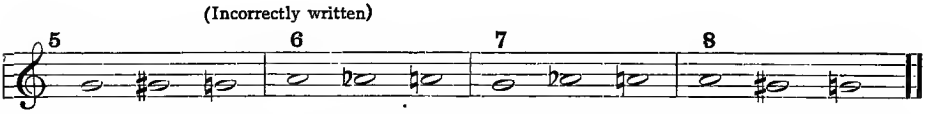
The sharp enables a staff degree to represent a tone a half-step higher  ; the flat enables a staff degree to represent a tone a half-step lower  .

(NOTE — Skillful questioning by the teacher will enable the pupils to discover for themselves the limitations of the staff, the effect of the sharp and flat, and like facts. Pupils will perceive that the G is not "raised" to produce G sharp, and that A is not "lowered" to produce A flat, but that a new tone is represented. There are many reasons why it is much better to lead the pupil to discover such facts for himself rather than tell him. The latter method, although easier for the teacher and more generally practiced, hardly deserves to be called teaching. Interest, memory, attention — all are stimulated by leading the pupil to think and decide for himself.)

The teacher draws a staff and clef on the blackboard, sounds the key tone, sings or plays *sol le sol*, and asks who will write. *Sol le sol*, *la si la*, *sol si la* and *la le sol* are correctly written, thus:



Some of the pupils will use a sharp when a flat is required and vice versa, thus:



When correctly represented, the chromatic tone and the scale tone which follows, usually appear like *ti do*, or *fa mi*. (Compare 1, 2, 3 and 4 with 5, 6, 7 and 8.)

LESSON XVI

(WRITING BOOK)

See directions in the writing book.

After the lesson is written the intervals should be sung, the lower tone first, then the tone represented directly above.

LESSON XVII

(Writing Book)

See directions in the writing book.

This lesson is a review.

Make clear:

1. That two scales, the major (*do*) and the minor (*la*), may be represented with each key signature.

2. That the tones of the normal minor scale and the major scale are identical.

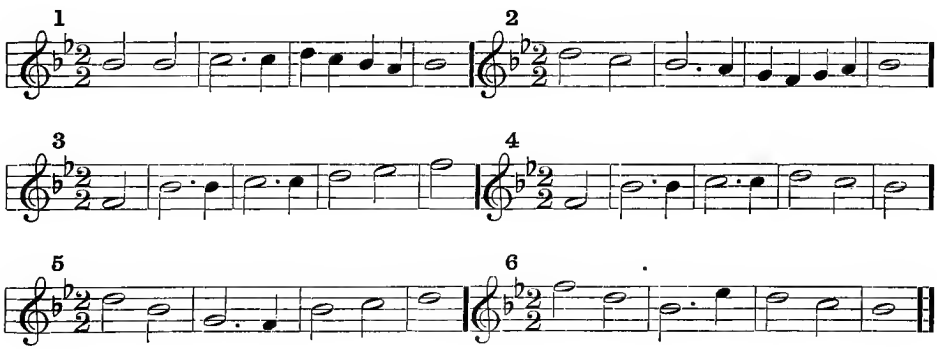
Metric Dictation

One or two days before Lesson XVIII is written, the game of visualizing as described on pages 12 and 13 should be practiced with the material for Lesson XVIII.

LESSON XVIII

(Writing Book)

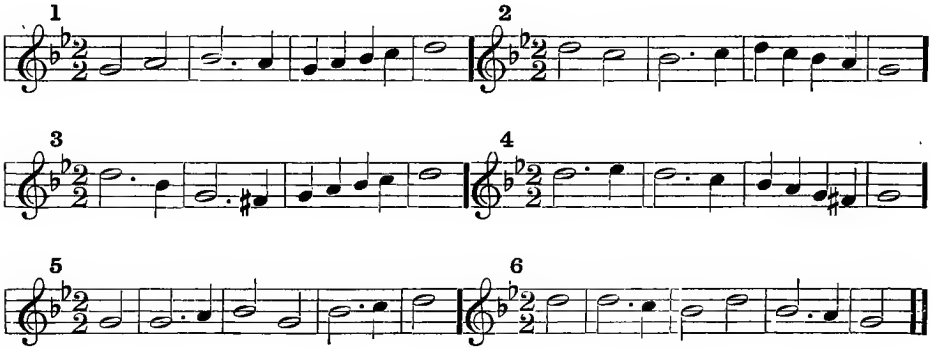
The teacher will name the key, the beat-note, indicate the tempo (not the accent), and play, or sing to a neutral syllable.



LESSON XIX

(Writing Book)

For directions see Lesson XVIII.


1
2
3
4
5
6

MARCH

Oral Tonal Dictation

The following material introduces to the pupil the Melodic form of the minor scale. The teacher, by constant comparison of the upper tetrachord of the major scale (*sol la ti do*) with *mi fi si la*, will lead the pupils to see that the two groups are alike. The pupils will also learn the new group by this constant comparison.

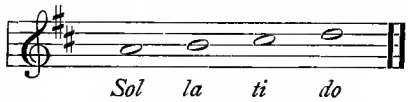
The teacher will sound the key tone (D) and proceed as follows:

Sing the lower tetrachord of the major scale ascending.

The upper tetrachord.

The teacher now sings No. 3, with the syllable names (*mi fi si la*), and asks: What other tones sound like these?

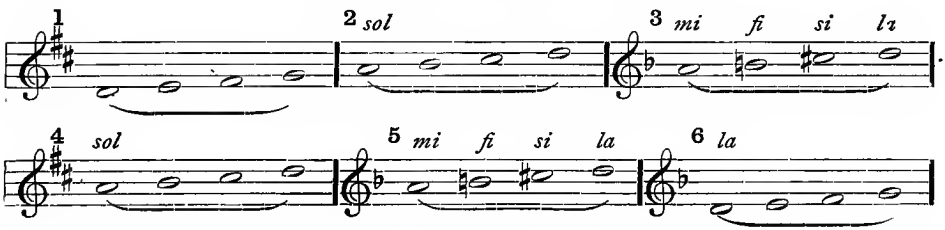
A pupil sings:

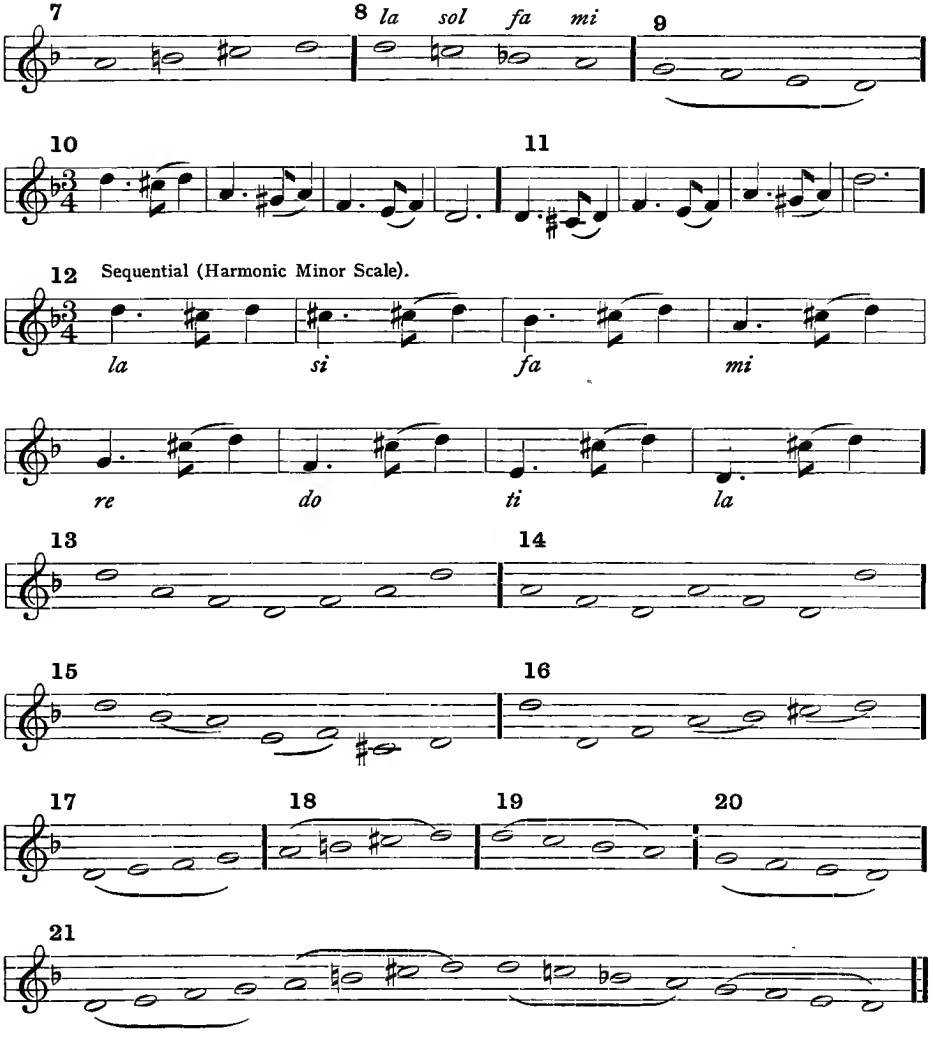


The two groups should be constantly compared until the new group is thoroughly learned. **Always require the answer to be sung (speaking the syllable names does not give the proper answer).**

No. 12 is sequential, consisting of the descending Harmonic minor scale with *si la* between the scale tones.

Material for Oral Tonal Dictation





NOTE. — No. 21 is the Melodic minor scale. Do not name this scale until it is thoroughly learned. The descending Melodic is the same as the Normal.

The four scales should be sung successively from a given pitch, in logical order; *i.e.*, Major, Normal Minor, Harmonic Minor, Melodic Minor, without direction or suggestion from the teacher.

Teacher: Sing the four scales ascending and descending from this pitch. (Sounds the key tone.) The pupils sing the four scales in succession. (See page 115.)

Syncopation

Sometimes the rhythm is so changed that the accent falls on a part of the measure not usually accented. Such a change in rhythm is called **syncopation.**

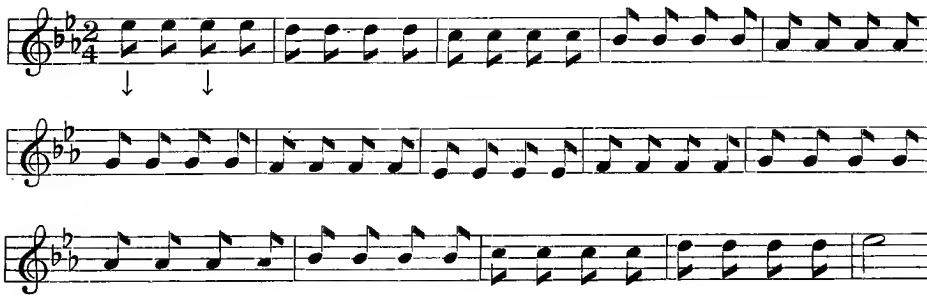
The syncopated rhythm is an entirely new and disturbing experience for the pupil. The accent has always been **with** the beat; now the accent is **between** the beats. Necessarily the pupil's sense of rhythm receives a rude shock; pupils with the strongest sense of rhythm are the most disturbed. And yet this rhythm is not unknown to most children. So called "rag time" is simply an exaggerated and cheapened form of syncopation. The pupils will enjoy beating and singing some familiar "rag time" melody. This will bring syncopation consciously within the child's experience and help him to master this new rhythmic problem.

While singing the following exercises it is of the greatest importance that the pupils shall beat vigorously. Each exercise should be continued until the accent falls upon the upper *do* as shown in No. 1–a.

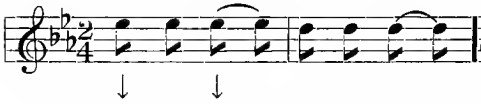
Singing a tone after the beat and also with the next beat, is the new problem.

Material for the Study of Syncopation

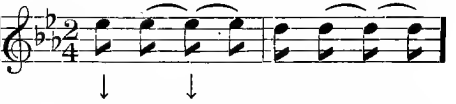
1a To be placed on the blackboard



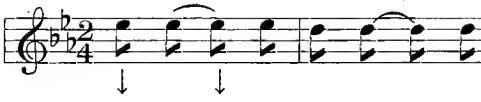
1b Add tie in No. 1, thus:



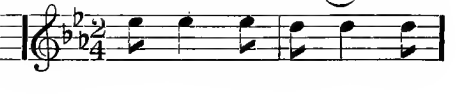
1c Add another tie in No. 1, thus:



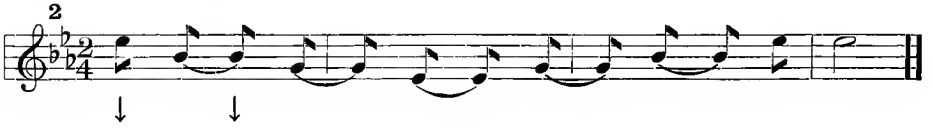
1d Erase last tie in No. 1, thus:



1e Substitute ♩ for ♪♪, thus:



2



LESSON XX

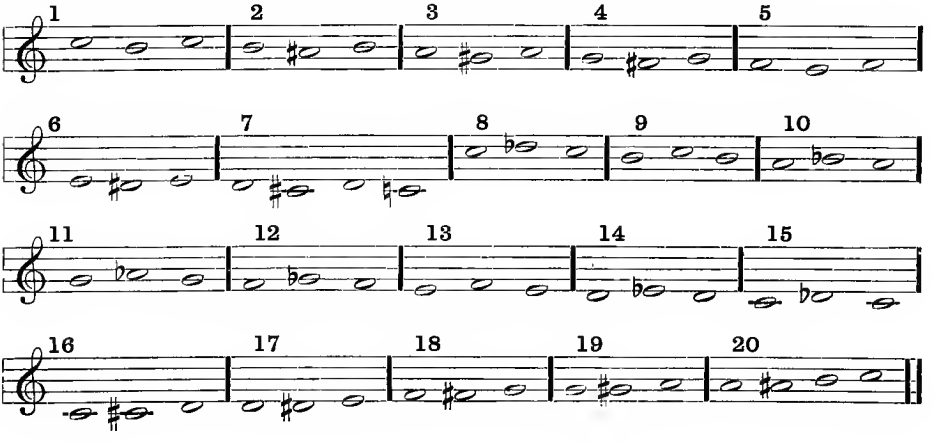
(Writing Book)

See directions in the writing book.

LESSON XXI

(Writing Book)

The teacher will play, or sing with a neutral syllable. If the pupils find difficulty in keeping the key tone in mind, the teacher may ask the class to sing the *do* before the next group is given out.



LESSON XXII

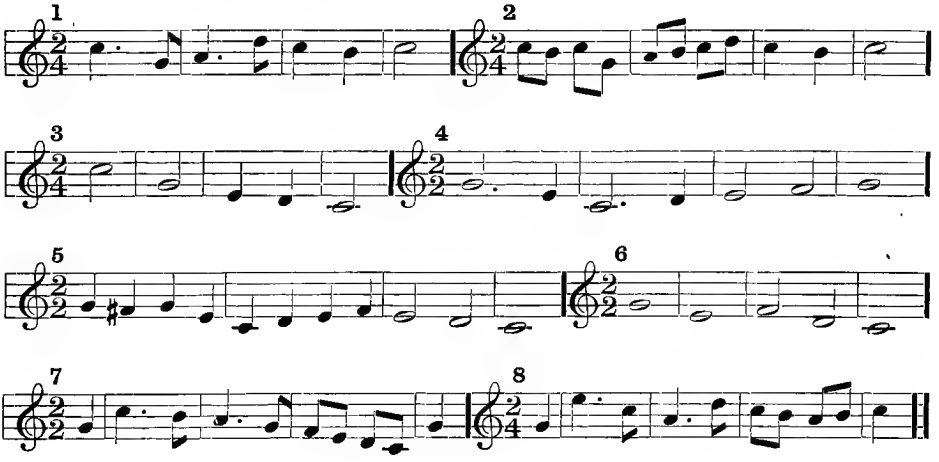
(Writing Book)

See directions in the writing book.

LESSON XXIII

(Writing Book)

The teacher names the key and the beat-note, indicates the tempo, sounds the *do*, and plays, or sings with a neutral syllable. The pupils beat, listen and visualize, then write.



APRIL

The Use of the Sharp, Flat and Natural

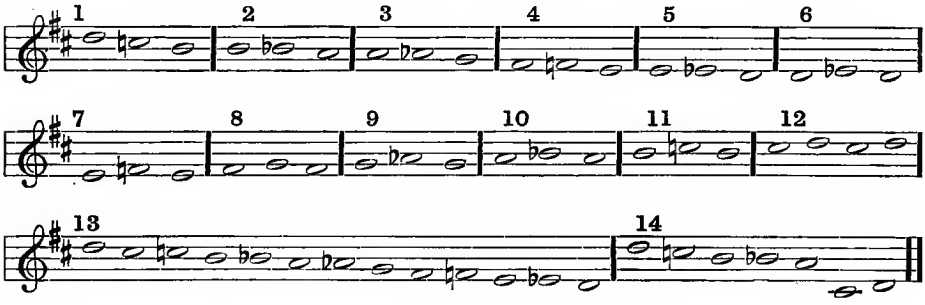
The pupils know that *ti* in the scale from D, is C♯ and that *mi* is F♯. Lead the pupils to see that the simplest way to represent a tone a half-step below C♯ or F♯ is to remove the sharp, thus representing C or F.

The effect of a sharp or a flat continues through one measure, or until another tone is represented. A natural (♮) cancels the sharp or flat.

LESSON XXIV

(Writing Book)

To be played, or sung with a neutral syllable.



LESSON XXV

(Writing Book)

See directions in the writing book.

LESSON XXVI

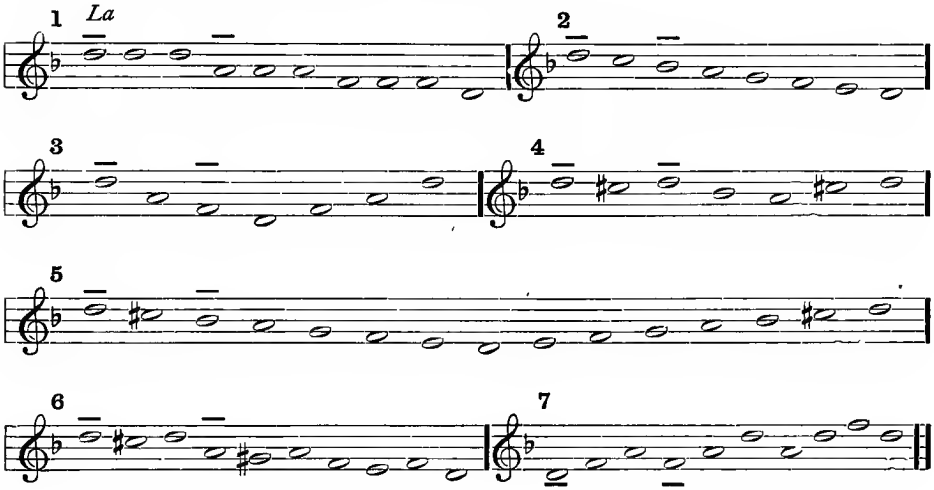
(Writing Book)

See directions in the writing book.

LESSON XXVII

(Writing Book).

Play, or sing with a neutral syllable.



MAY

The Use of the Sharp, the Flat, and the Natural

The sharp, flat and natural, when used to represent chromatic tones, are called **accidentals.**

The teacher should now generalize concerning the use of accidentals, as follows:

Teacher: I will give the pitch of a tone; **you may give the pitch of the tone a half-step higher, represented on the same staff degree.**

Teacher: G (representing G on the blackboard).

Pupil: G sharp (teacher represents G sharp).

Teacher: G flat.

Pupil: G natural.

Teacher: G sharp.

Pupil: G double sharp, etc.

Teacher: Now you may name the tone a half-step lower, represented on the same staff degree.

Teacher: G.

Pupils: G flat.

Teacher: G sharp.

Pupils: G.

Teacher: G flat.

Pupils: G double flat, etc.

If a pupil suggests placing a sharp before G flat, for example, the teacher will show how confusing the sharp and flat would be if used together. A sharp and a flat are never used together; the use of the natural is much simpler and plainer.

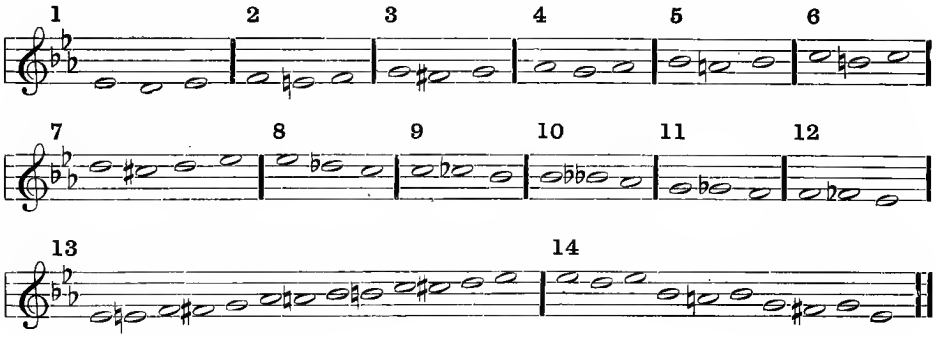
LESSON XXVIII

(Writing Book)

Before writing this lesson, the pupils should again build the major scale from E flat (blackboard), naming the tones forming the scale

(E flat F, G, A flat, B flat, C, D). Intelligent use of accidentals requires that the pupils shall know the pitch of the scale tones.

Each tone group should be played, or sung with a neutral syllable.



LESSON XXIX

(Writing Book)

See directions in the writing book.

This lesson reviews the syncopation exercises first presented in March, and gives each pupil the opportunity to write the material which the teacher placed on the blackboard. The beating and singing should be practiced at each stage, as before.

LESSON XXX

(Writing Book)

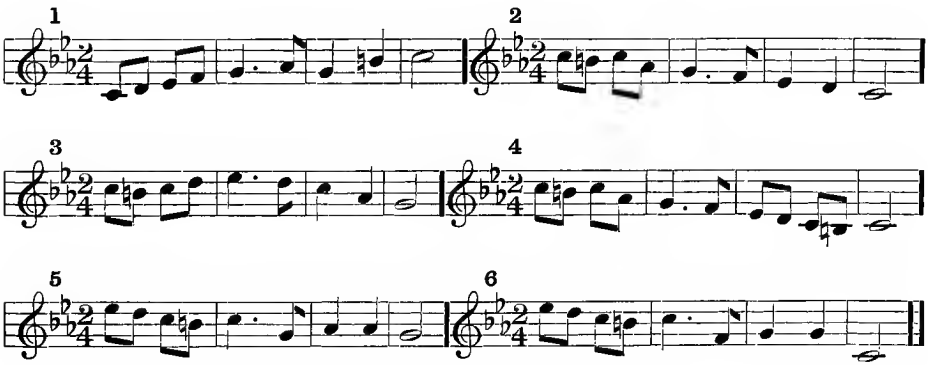
See directions in the writing book.

LESSON XXXI

(Writing Book)

The material for written dictation may be used first for oral dictation if desired.

The teacher names the key (C minor) and the beat note, and indicates the tempo. Before beginning the lesson the class should sing the harmonic minor scale. In this lesson the children may sing each melody aloud before writing.


1
2
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5
6

JUNE

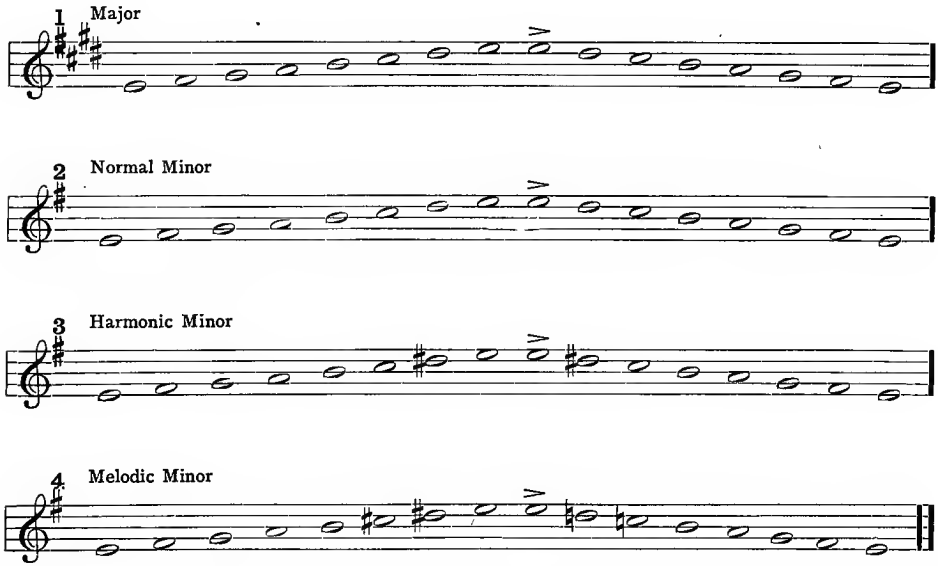
The usual oral and written tests constitute the work in Dictation for June. (See page 96.)

The individual tests consist of:

1. Two written lessons (Lessons XXXII and XXXIII).

2. The singing of five exercises selected by the teacher from the Music Reader.

3. The singing of four scales from E, ascending and descending, as follows:



After the key tone is sounded the pupils should sing the four scales in this order, without assistance or suggestion from the teacher.

The class roll should be copied into the music note book and columns designated as follows:

Names	Original Melodies Writing Book Pages 31, 32 (Maximum Allowance of 20%)	Written Lessons XXXII and XXXIII, (30%)	Singing of Five Exs. Music Reader (25%)	Singing of Four Scales from E (25%)

The grades of each pupil should be recorded and taken as the semi-annual mark in Music. The advantages of these individual tests and records, both to the pupils and to the teacher, can only be known and appreciated after a fair trial.

LESSON XXXII

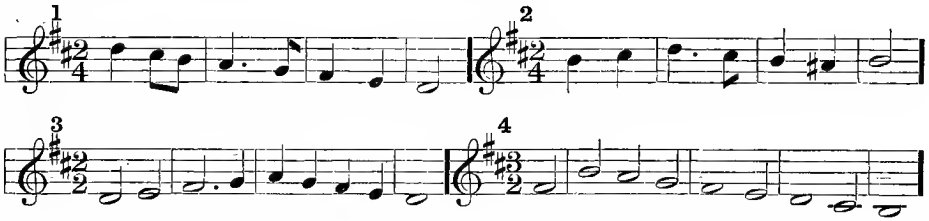
(Writing Book)

See directions in the writing book.

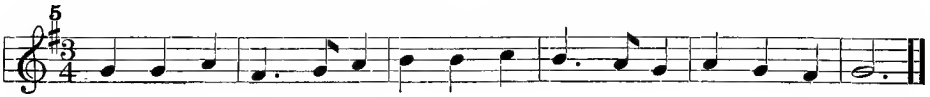
LESSON XXXIII

(Writing Book)

The teacher will name the key and the beat note, indicate the tempo, and play, or sing with a neutral syllable.



No. 5 is not to be played or sung. See directions in the writing book.



SIXTH YEAR

SEPTEMBER

Review of Scales

The major scale and the three forms of the minor scale, from E flat, to be sung as follows:

Major

Do

Minor (Normal Form)

La

Minor (Harmonic Form)

La

Minor (Melodic Form)

La

Review of Triads

Class in three divisions (See page 72).

D major (*Do*) triad

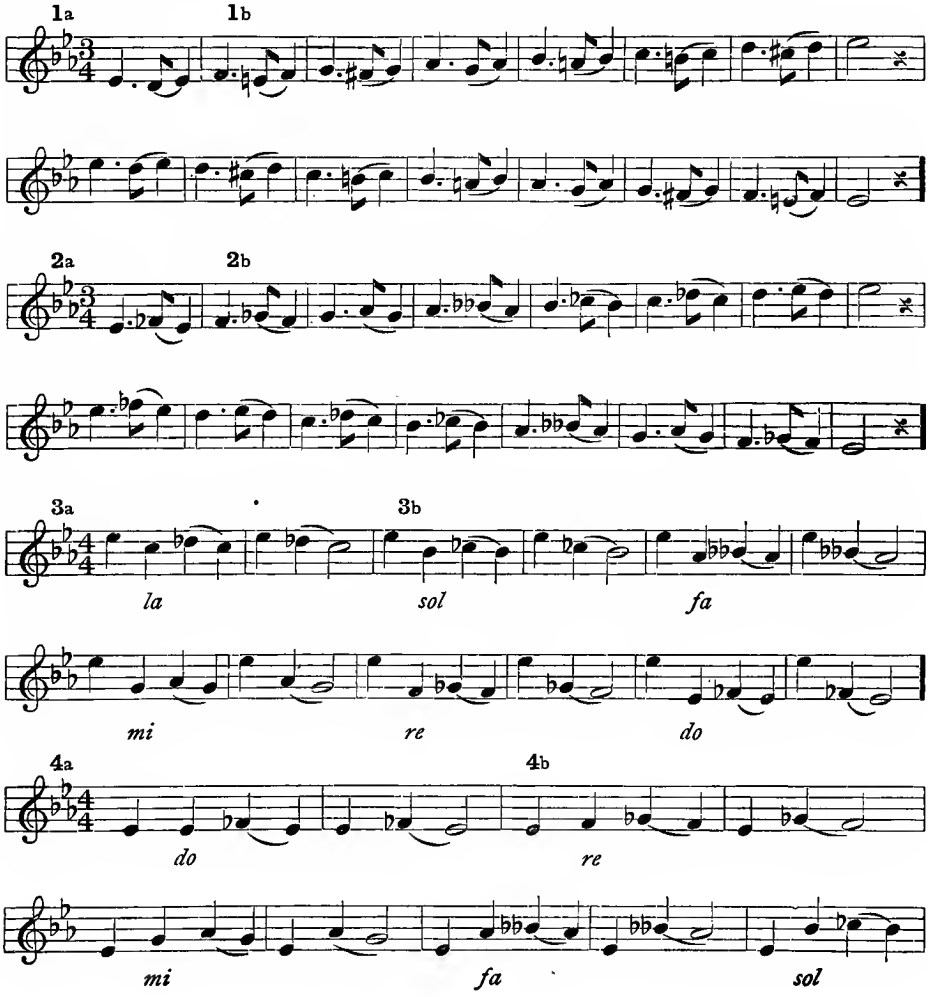
D minor (*La*) triad

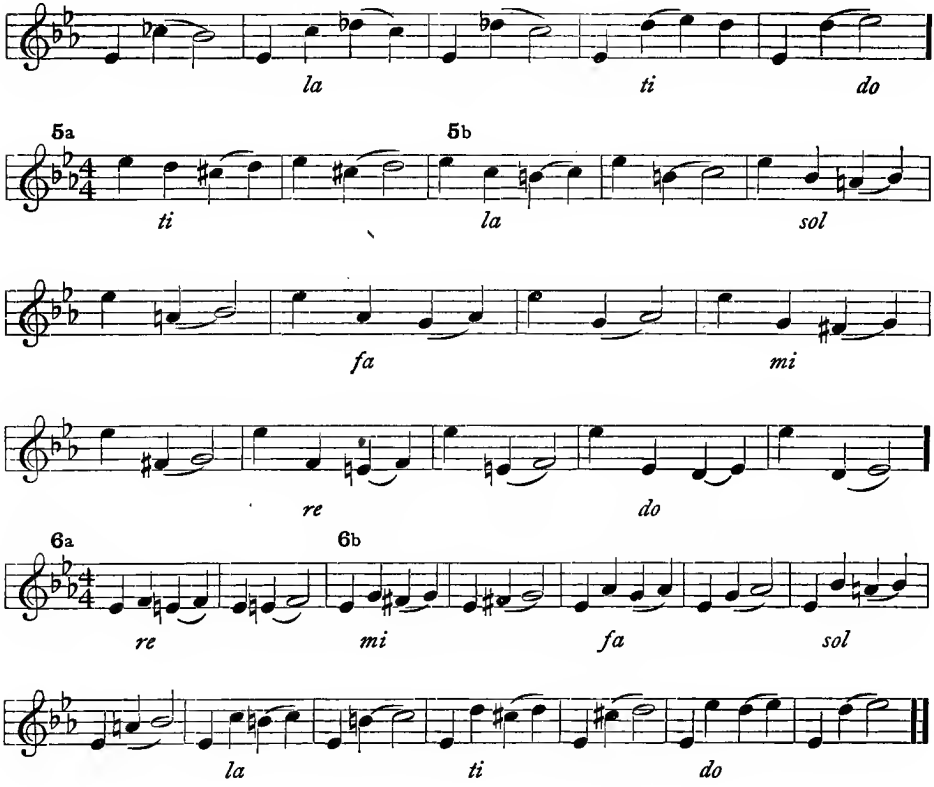
Review of Chromatic Tones

(Major Mode)

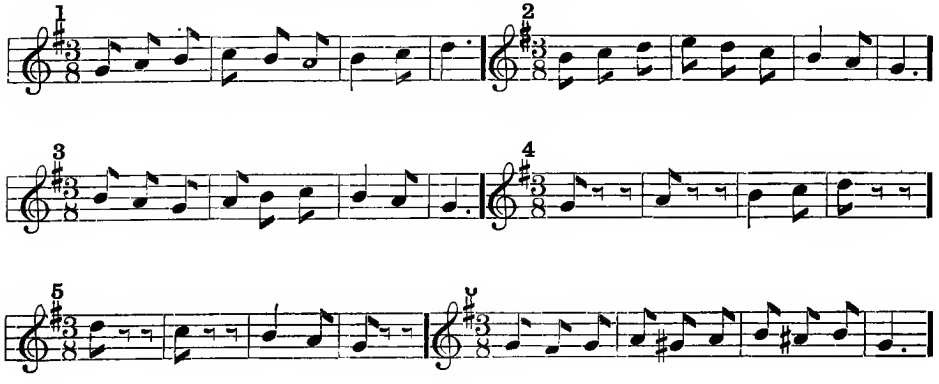
Linking the chromatic tone with the scale tone next above or below, like *ti-do* or *fa-mi*.

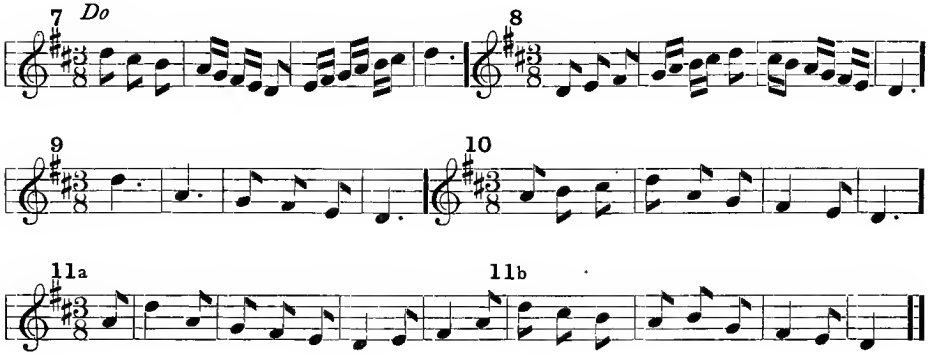
The studies are sequential; the pupil should complete the exercise after the teacher has placed 1–a and 1–b on the blackboard.





The teacher plays, or sings with a neutral syllable.
The pupils write (Music Writing Tablet).





This material may be used for two written lessons, to be given any time during the month. The exercises may be used first for oral dictation.

OCTOBER

Kinds of Measure

The teacher places the following on the blackboard:

Pointing to the 2, the teacher asks: What kind of measure?

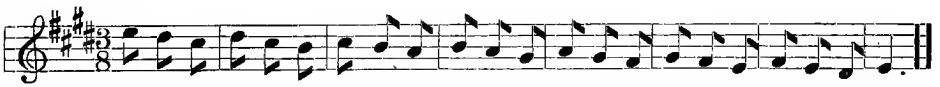
A pupil: Two part measure.

Teacher: Yes, do you know another name for this kind of measure?

A pupil: Duple (double) measure.

Pointing successively to the 3 and 4, the terms triple measure and quadruple measure are given.

The teacher places the following on the blackboard and asks the class to sing it:



The teacher suggests that sometimes it is necessary to sing or play such a tune very fast, and asks the class to beat and sing the exercise again, indicating a very rapid tempo. Most of the pupils will beat once only to the measure. After their attention has been called to the "one-beat measure" the teacher asks: How many eighth notes to one beat?

Pupils: Three.

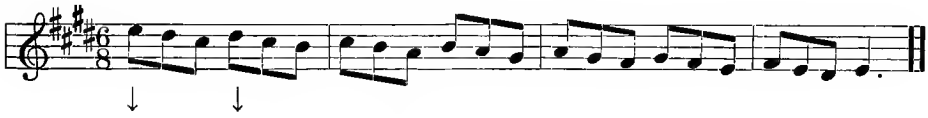
Teacher: What kind of a note has the same measure value as the three eighths?

Pupils: A dotted quarter.

Teacher: How many measures in this exercise?

Pupils: Eight. As the pupils answer, the teacher erases the first, third, fifth and seventh bars and changes the measure signature.

The class now sings the exercise again with the rapid tempo, after the beats have been indicated, thus:



Teacher: How many beats in the measure now?

Pupils: Two.

The teacher points out that each measure now consists of two three-eight measures.

Teacher: What kind of measure is this?

Some one may answer, Sextuple measure or six-eight measure, both of which are correct.

There being two beats in the measure the pupils will readily see that it is **duple measure,** and that **there are two three-eight measures in each of the new measures.**

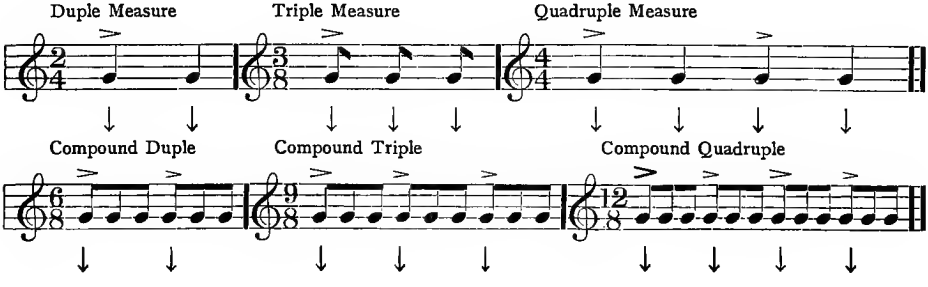
Two simple measures are joined in one.

The teacher places a list of simple words on the blackboard, thus: box, hat, cloth, table, bell, door, etc., and then rewrites them as compound words, using the hyphen (hat-box, table-cloth, door-bell, etc.).

The teacher then asks: What kind of a word? Why is it called a compound word? etc.

The class should now be led to see the reason for calling this **compound duple measure; duple because there are two beats in the measure, compound because each measure consists of two simple measures.**

At a subsequent lesson the following should be placed on the blackboard:

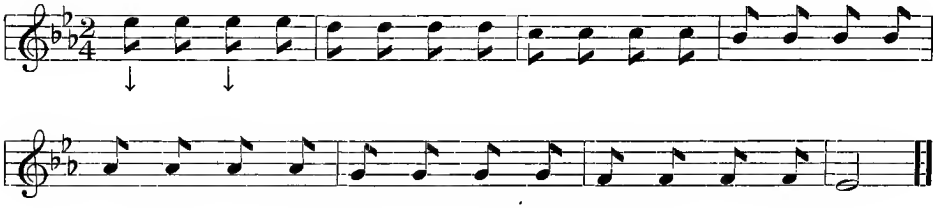


The class now beats, as the teacher points, counting six, nine and twelve for the compound measures. The **tempo, as indicated by the beating, should be the same for all these measures.** The counting, therefore, will be three times as fast in the compound measure where there are three counts to each beat.

Rhythm Studies

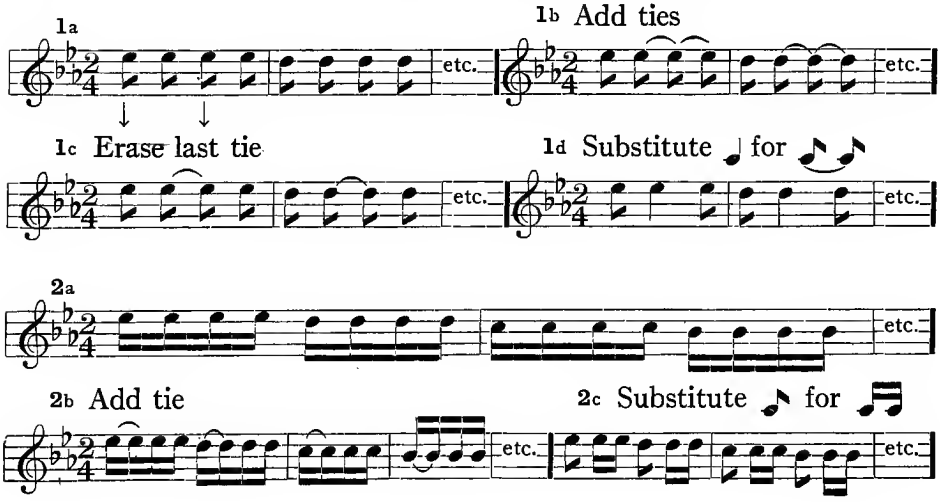
The following material should be used in two ways:

1. The teacher places two measures on the blackboard; the pupils beat, and sing the descending scale, eight measures, thus:

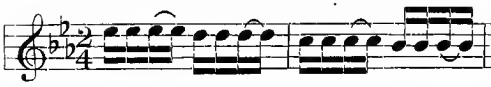


The pupil should feel the rhythm (including the accent) **when he looks at the measure, and before he sings aloud.** Therefore, the pupil should beat and mentally sing two measures before singing aloud.

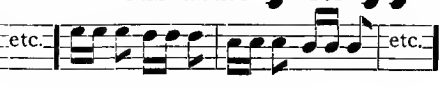
2. The teacher plays or sings two measures; the pupils write.



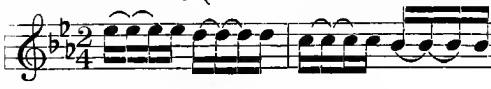
2d Tie third and fourth notes



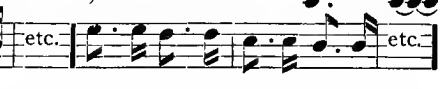
2e Substitute ♪ for ♫♫

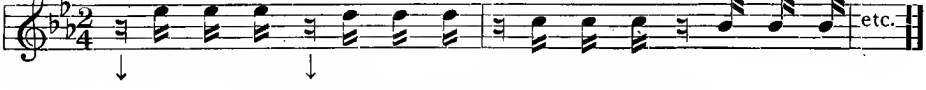


2f Add ties (Think four tones to the beat)

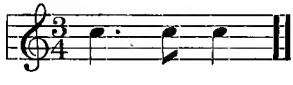


2g Substitute ♪. for ♫♫♪



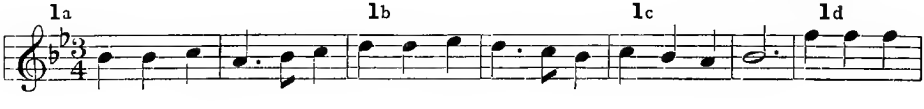


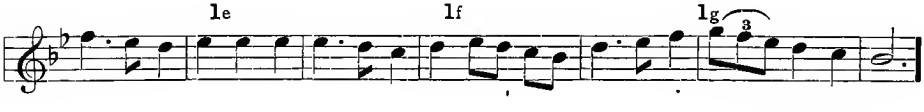
Material for Written Dictation

Study of 

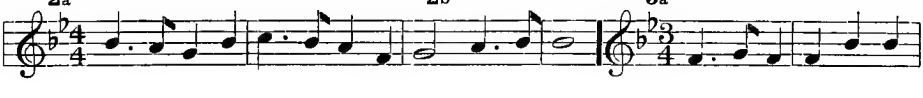
This material may be used first for oral dictation. After playing or singing the entire melody, play or sing in sections of two or four measures.

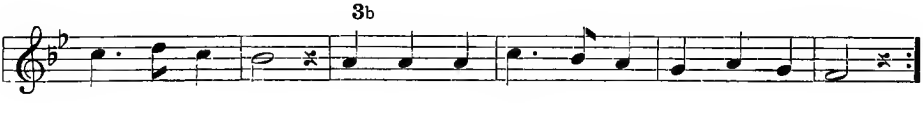
Henry Carey (?)

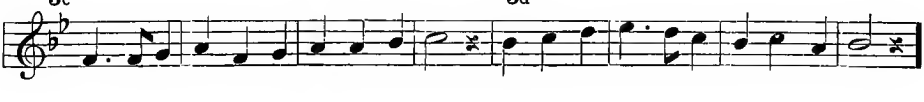


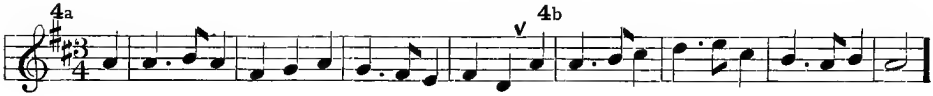


F. Silcher





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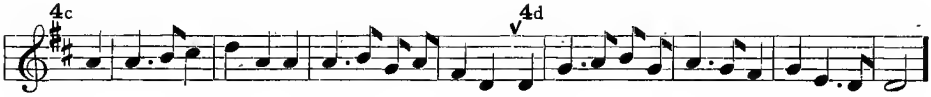
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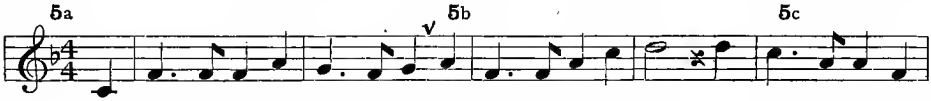
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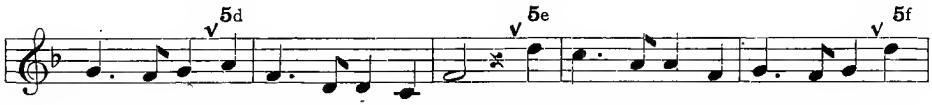
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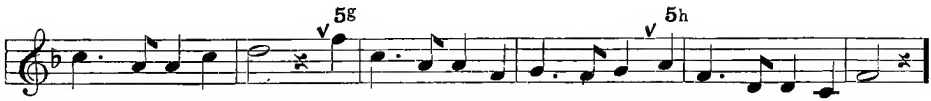
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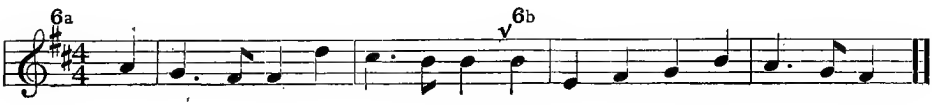
6a
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NOVEMBER

The Accent in Compound Measure

There are two three-part measures in each compound duple measure, consequently, there are two accents in the measure. When the two simple measures are joined, the second loses a part of its accent, just as the word *bell* has a secondary accent when it becomes a part of the compound word *door-bell*. The stronger (primary) accent falls on the first part. For the same reason, a primary and two secondary accents are found in compound triple measure. In compound quadruple measure, the primary and secondary accents fall on the first and fourth beats respectively as in simple quadruple measure, while the second and fourth beats have a weaker accent.

It is clear then that the main accents in compound measure remain the same as in the corresponding simple measure. This multiplicity of accents, together with the rapid succession of pulsations, gives the animated, exhilarating effect peculiar to compound measure.

Much intelligent practice is required to fully sense the rhythm in compound measure. Appreciation of the three degrees of accent, for example, requires a well developed sense of rhythm.

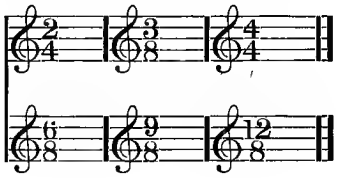
The idea of accent should be presented to the pupil as an impelling force from within, not a blow from without. Accent is an impulse, not a blow; a motor, not a hammer.

A certain element of delicacy and grace is essential in the development of the feeling for rhythm, and the body must respond to and vibrate with the rhythm. Hence, in stimulating and developing the rhythmic sense, bodily movements, such as dancing, are more effective than counting or beating.

Rhythmic exercises should be practiced regularly until the pupils feel the swing of the three pulsations to the beat in the compound measure,

and are able to keep the count even and the tempo steady, when changing from one kind of measure to any other.

After the first presentation only the measure signatures are needed on the blackboard for practice, thus:



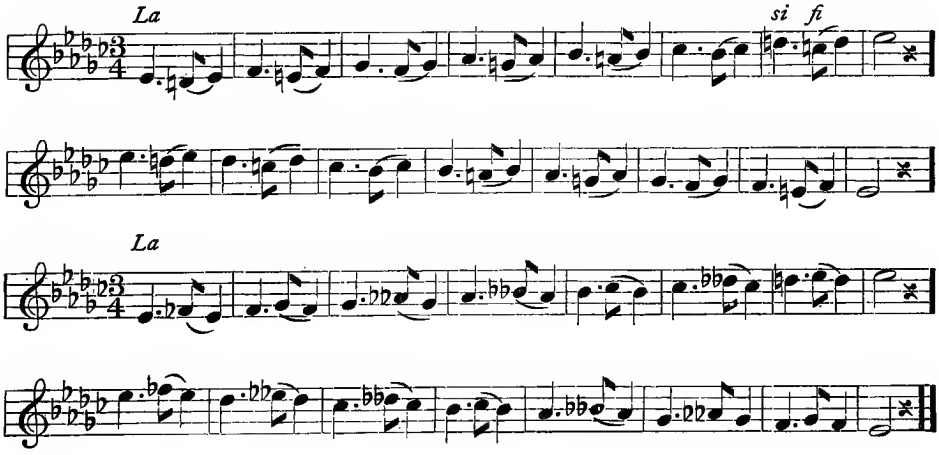
Compound measures (six, nine and twelve-part), have three counts (one three-part measure) to each beat, and the beat note is a dotted note (♩. or ♩.).

Three even tones to the beat, therefore, are characteristic of compound measure, while two and four even tones to the beat are distinctive of simple (two, three and four-part) measure.

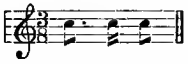
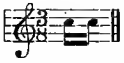
Oral Tonal Dictation

Sequential Studies of Chromatic Tones

(Minor Mode)

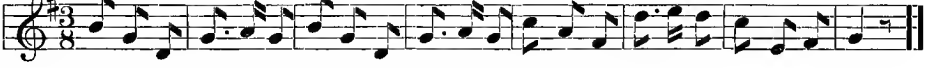


Material for Written Dictation

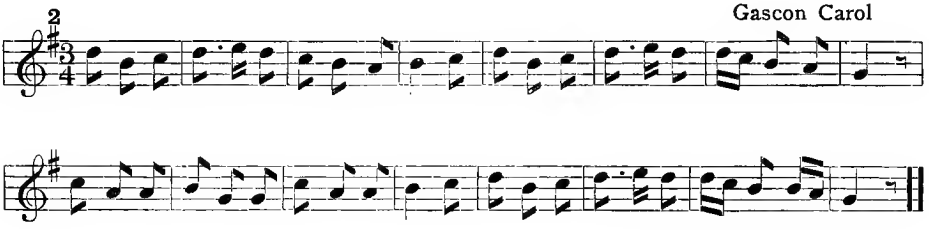
Study of  and 

Sing or play the entire melody while the pupils beat and listen. Then give out the melody in sections of two or four measures.

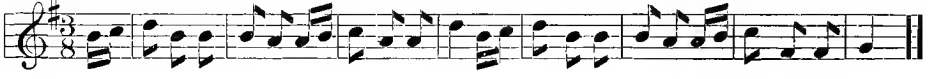
1a 1b Giuseppe Verdi



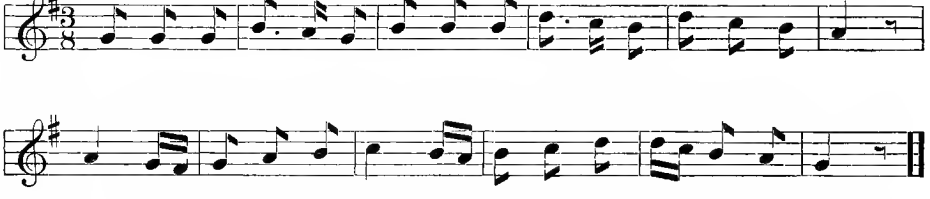
2 Gascon Carol



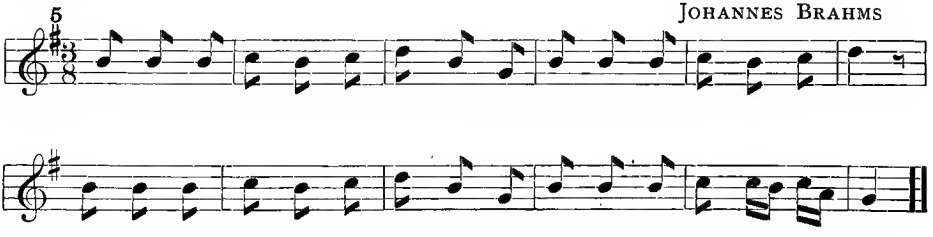
3 German Folk Song

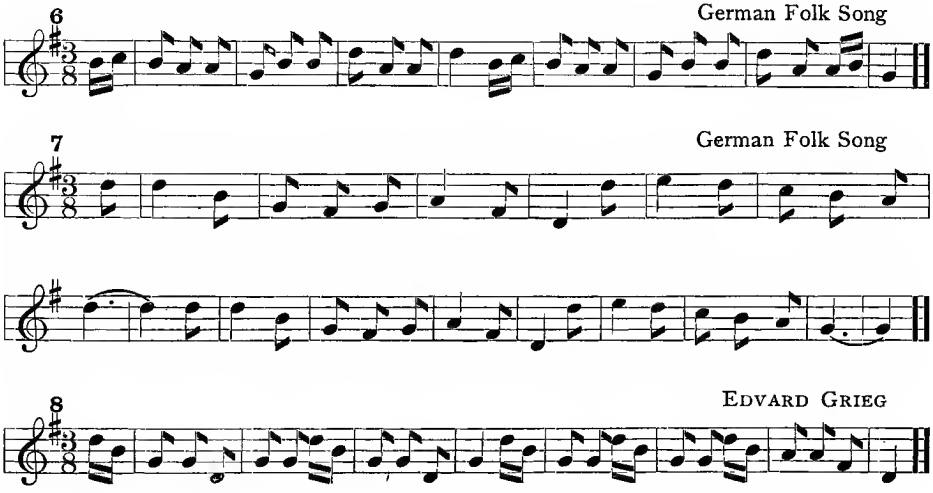


4 German Folk Song



5 Johannes Brahms





MELODY WRITING

Pupils are now ready to write melodies as they invent them, provided they have practiced thinking, visualizing and singing original melodies as outlined in the fifth year. The melody should always be sung mentally before it is written. (See directions, page 79.)

WRITTEN LESSON

Six original four-measure melodies:

No. 1. In G major, three-four measure.
No. 2. In G major, three-two measure.
No. 3. In D major, three-eight measure.
No. 4. In D major, six-eight measure.
No. 5. In B flat major, two-four measure.
No. 6. In B flat major, two-two measure.

These melodies may be written any time during the month, as the teacher directs.

DECEMBER

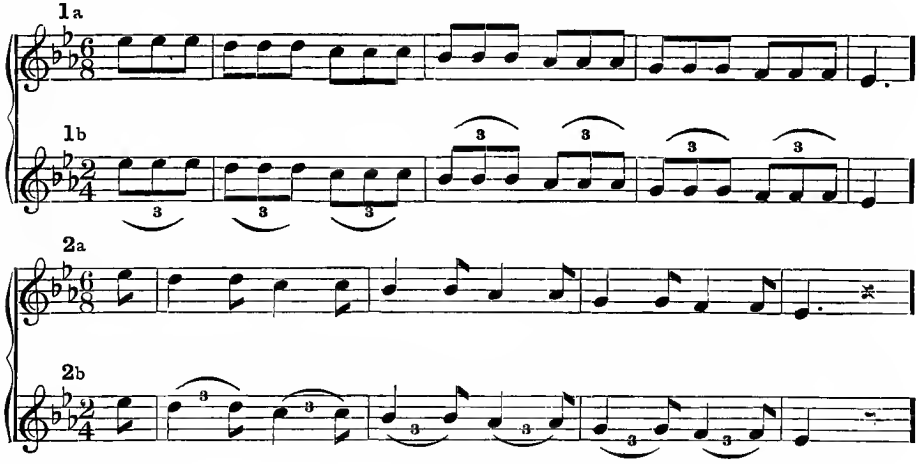
The Triplet

The pupil has learned that three even tones to the beat are peculiar to compound measure. Sometimes the composer desires to use this rhythm in a simple measure. This is done by using a section of a compound measure (one three-part measure).

The figure three indicates that the group of three notes or rests has the measure value of two such notes or rests. The group is called a **triplet.**

The use of the triplet enables the composer to write in compound measure without changing the measure signature, just as the sharp, flat and natural make it possible to write in a different key without changing the key signature.

The *a* of each of the following numbers should be placed upon the blackboard and sung by the class. The teacher will then call for volunteers to represent the exercise in another kind of measure. The two representations should then be sung together.



3a

3b

4a

4b

5a

5b

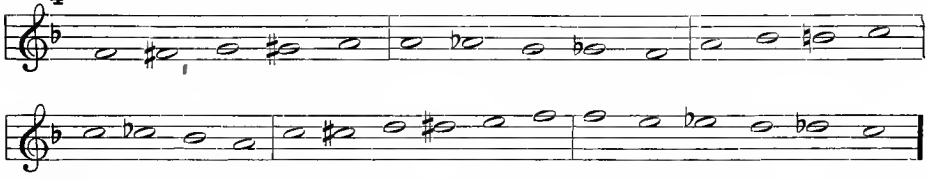
Material for Written Dictation

1 French Song

2 French Song

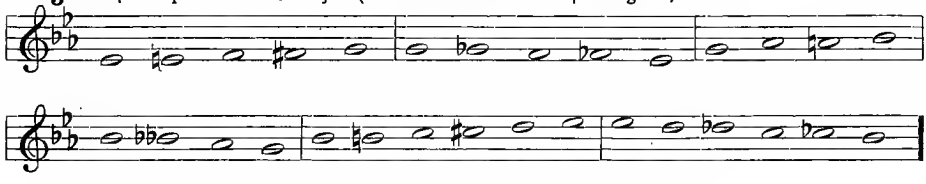
3 Russian

4

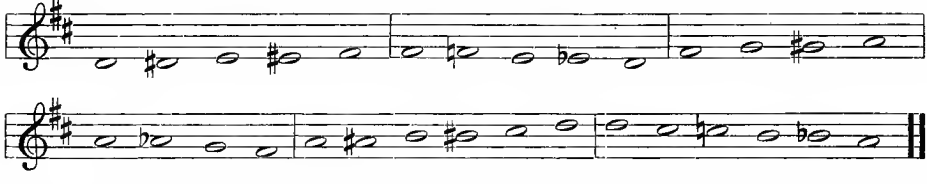


Nos. 5 and 6 are problems in transposition and are not to be played or sung.

5 No. 4 transposed into E♭ major (To be written with No. 4 as a guide)



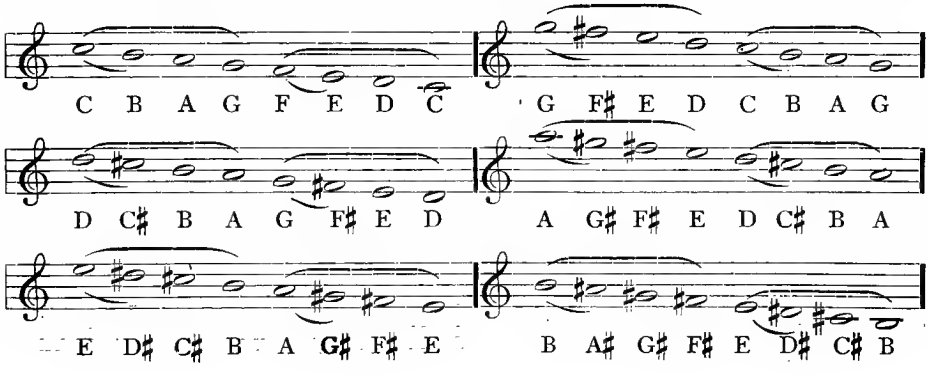
6 No. 4 transposed into D major (To be written with No. 4 as a guide)

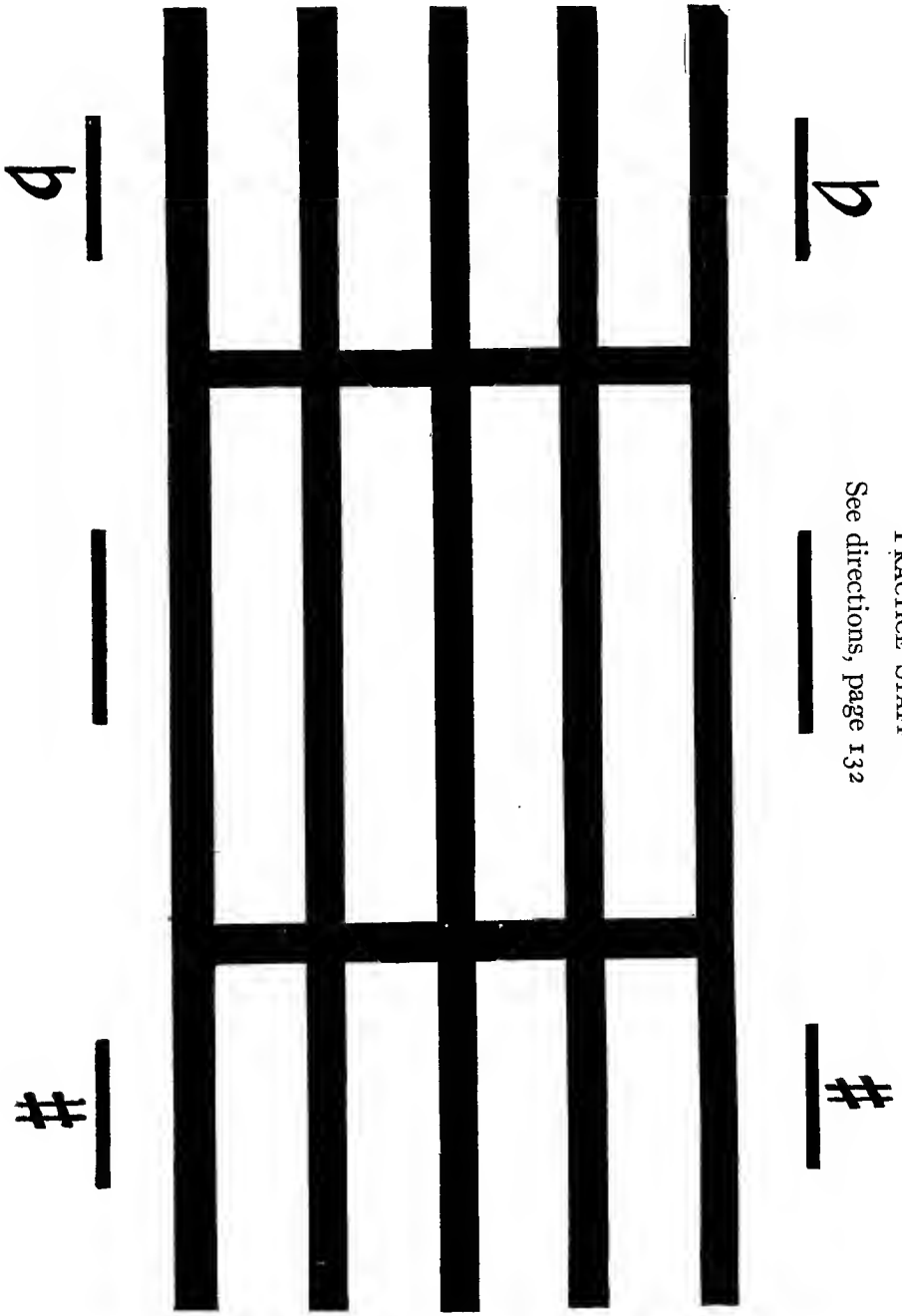


Written Lesson

Review scale building, page 85.

Write the major scale descending, from C, G, D, A, E and B, **without signature.** Indicate the half-steps and tetrachords with the slur, and place the letter name under each note, thus:




PRACTICE STAFF
See directions, page 132

Practice Staff

The blank staff with wide heavy lines and wide spaces is most useful. This staff may be placed on the blackboard, or, better still, painted on board or heavy paper. Referring to the illustration shown on page 131 the teacher will notice:

1. That the tones of the scale may be represented by the lines and spaces of the middle section.

2. That the chromatic tones *di*, *ri*, *fi*, *si* and *li*, may be represented by the lines and spaces to the right.

3. That the chromatic tones *te*, *le*, *se*, *me* and *rä* may be represented by the lines and spaces to the left.

This staff may be profitably used in many ways: for practice in all clefs and keys in both major and minor modes; for one-part singing with one pointer; for two or three-part singing with two or three pointers; for all sorts of interval practice including chromatics, and for practice in modulation and rapid changes of key and mode. The possibilities of the practice staff are only limited by the capacity and skill of the teacher and pupil.

In using the practice staff the teacher names the key, A major, for example, sounds the key tone, and points while the class or pupil sings:

Teacher points to the second space, middle section. (Class sings *do.*)

Teacher points to the second space, right hand section. (Class sings *di.*)

Teacher points to the third line, middle section. (Class sings *re.*)

Teacher points to the third line, left hand section. (Class sings *rä.*)

Any of the material for oral dictation given in the manual may be used with the practice staff.

Clear and rapid thinking and considerable practice are required to use the pointer skillfully. Many **pupils** become expert in the use of the pointer if given opportunity. The leader must have a clear notion of the series of tones which are to be sung, move the pointer quickly and hold it on the line or space until ready to indicate the next tone.

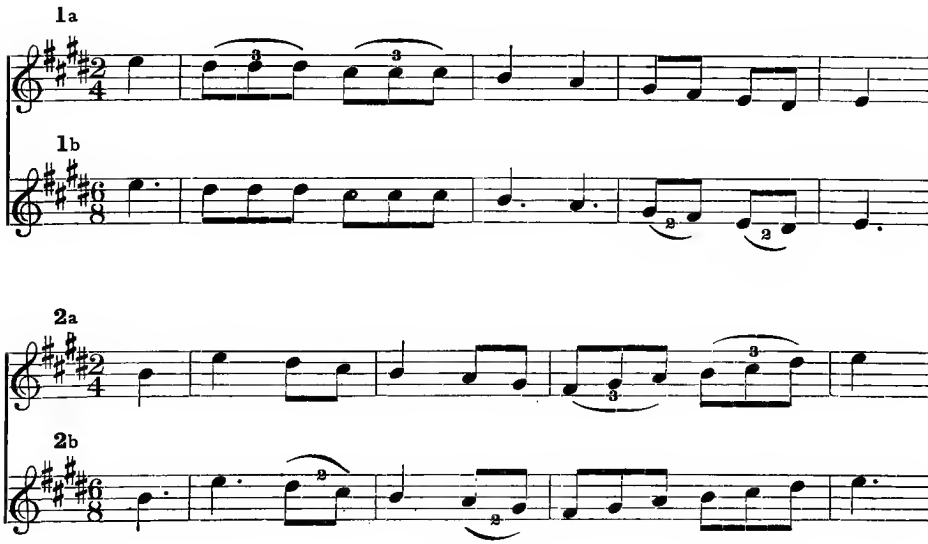
JANUARY

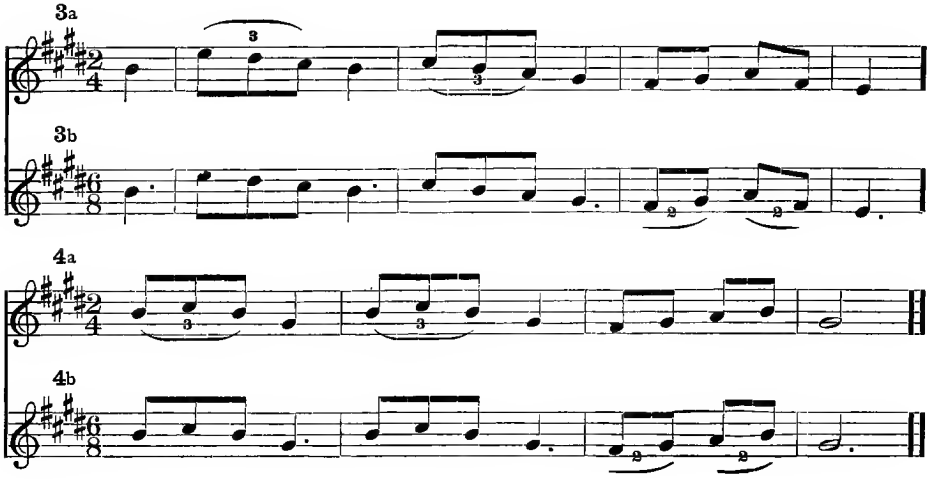
The Duplet

The use of two even tones to the beat in compound measure is quite as useful, although not so common, as the use of three even tones to the beat (triplet) in simple measure.

The duplet is indicated by the figure 2 when used in a compound measure just as the triplet is indicated by the figure 3 when used in a simple measure. The duplet allows the composer to represent two even tones to the beat without changing the measure signature. The 2 indicates that the group of two notes or rests has the measure value of three such notes or rests.

Directions for using the following material will be found in paragraph four, page 128.

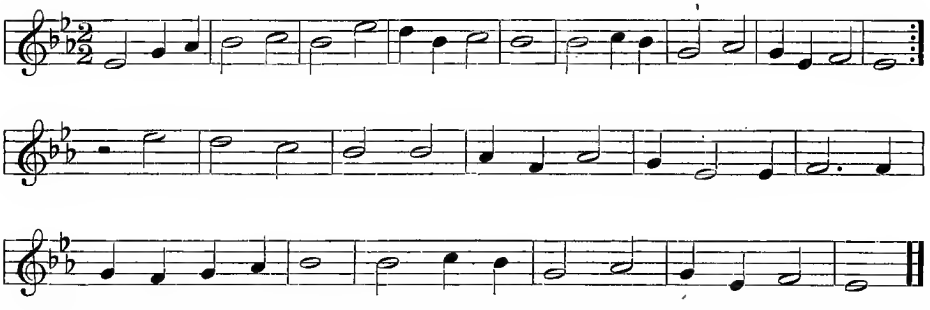




Written Lesson

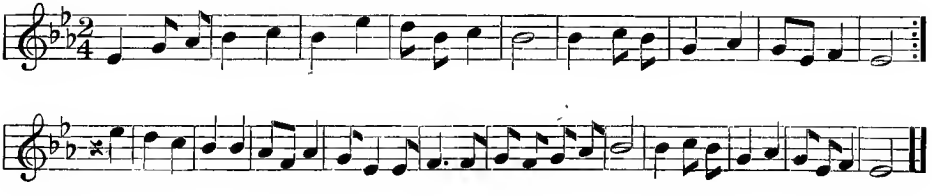
A pupil will copy the following melody on the blackboard:

— French Carol

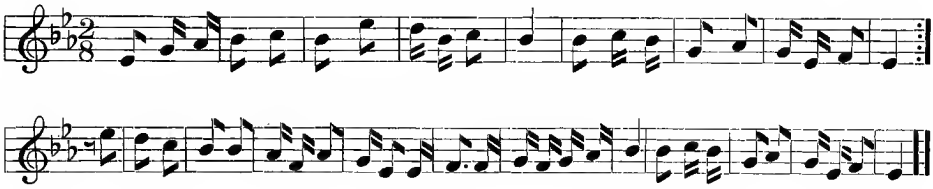


The pupils write the melody in three different ways from the blackboard copy.

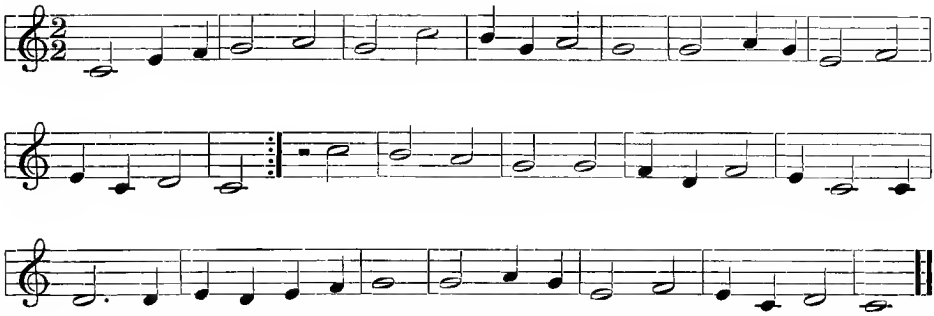
1. In two-four measure, thus:



2. In two-eight measure, thus:



3. In C major, two-two measure, thus:



Changing a melody from one key to another is called **transposing.**

The teacher will lead the pupils to think the scale tones while transposing the melody.

Material for the Study of Chromatic Tones

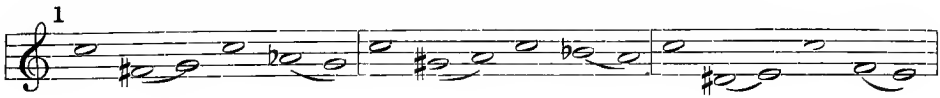
The teacher names the key, sounds the key tone. The class sings as the teacher (or pupil) points to the Practice Staff.

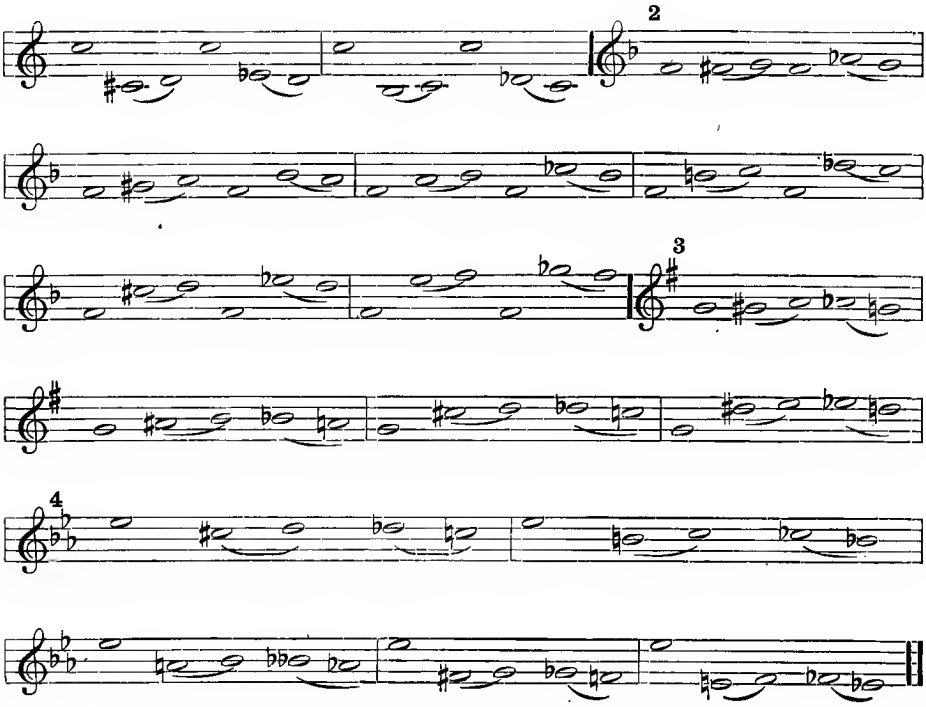
The teacher will notice that the skip in every case is from *do* to a chromatic tone, followed by the scale tone just above or below the chromatic tone.

The purpose of the practice is twofold:

1. To link the chromatic tone with the scale tone.
2. To review and perfect the singing of these intervals.

1




2
3
4

FEBRUARY

Study of Rhythms

The material is to be used for written dictation. If the class is able to recognize and write these rhythms, the teacher plays or sings two measures and the pupils write. (Music Tablet.)

If the class fails to recognize the rhythms, the two measures are placed on the blackboard. The pupils beat, and sing the two measures mentally, after which a pupil, or the class, sings aloud, continuing at least throughout the descending and ascending scale.

If the singing is inaccurate or indistinct, the thinking is not clear. Two or three questions are then in order:

In No. 1, for example, the teacher asks: With what part of the measure do you sing the first tone?

Pupils: With the first and second beats. (The teacher places two arrows under the half note.)

Teacher: The second tone?

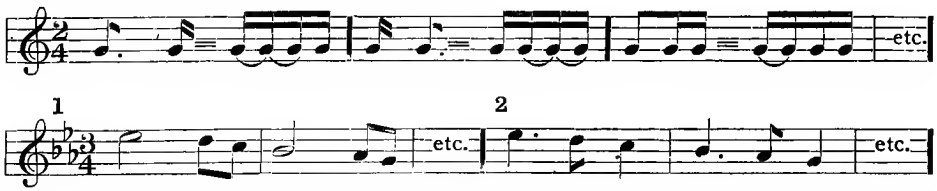
Pupils: With the third beat.

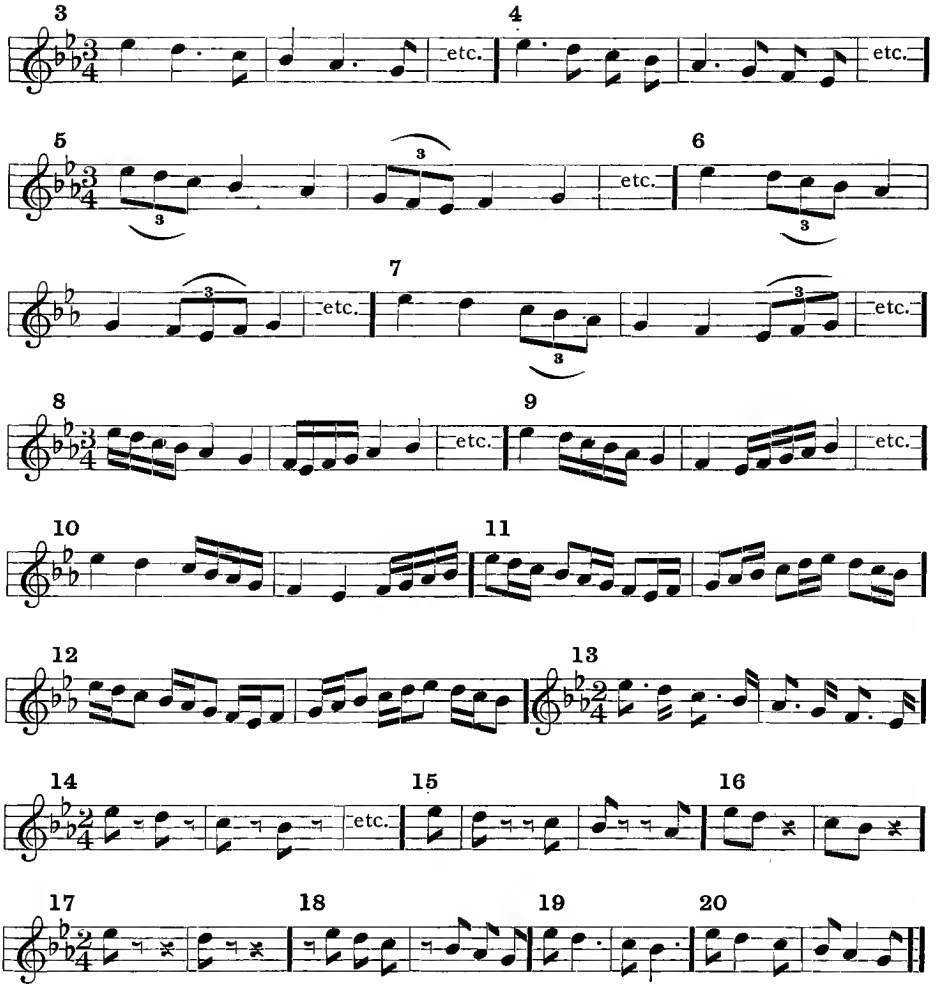
The activity may be varied by the teacher describing the measure instead of writing it on the blackboard; for example:

Teacher: Each measure contains a half note and two eighths.

The pupils visualize, sing mentally, then sing aloud at a signal from the teacher.

It is important that the pupils think four tones in rhythms involving four tones to the beat; for example:





Chords

The pupil is familiar with the common chords (triads) and their inversions. He knows that the common chord consists of the root, the third and the fifth. When another tone, **the seventh** is added, it is then called **the chord of the seventh.** The seventh is most used with the chord of *sol*, the tone *fa* being added to the triad of *sol*, thus: .

The teacher forms the class into four divisions and directs each division to sing and hold one of the tones. All begin together and sing as follows:

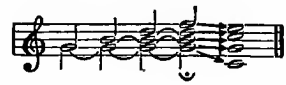
The three upper tones in the chord are active, restless tones.

The pupils who sing *fa* will wish to sing *mi* after the *fa*.

Those singing *ti* will have a still stronger desire to sing *do* after the *ti*. The tendency of these two tones has been thoroughly understood by the pupils since the fourth year.

Some of the pupils singing *re* will wish to sing lower *do*, others will prefer to sing *mi*. Either is correct. *Re* leads both ways.

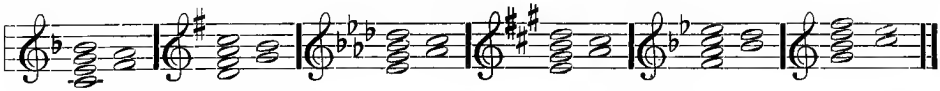
There will be a decided difference of opinion among the pupils singing *sol*. Some will be contented to hold *sol*. Others will have an impulse to sing upper *do*. Still others will wish to sing lower *do*. All three ways are allowable.

The class will sing the chord of the seventh again and change to the next tones at a signal from the teacher, thus: 

The pupils should sing the chord of the seventh of *sol* followed by the chord of *do*, frequently, until each singing pupil has a clear notion of the change (resolution).

Written Lesson

The teacher names the key and asks for volunteers to write on the blackboard the chord of the seventh of *sol* (*sol*, *ti*, *re*, *fa*), followed by *do*, *mi*. This is done in F, G, A flat, A, B flat and C major, as follows:

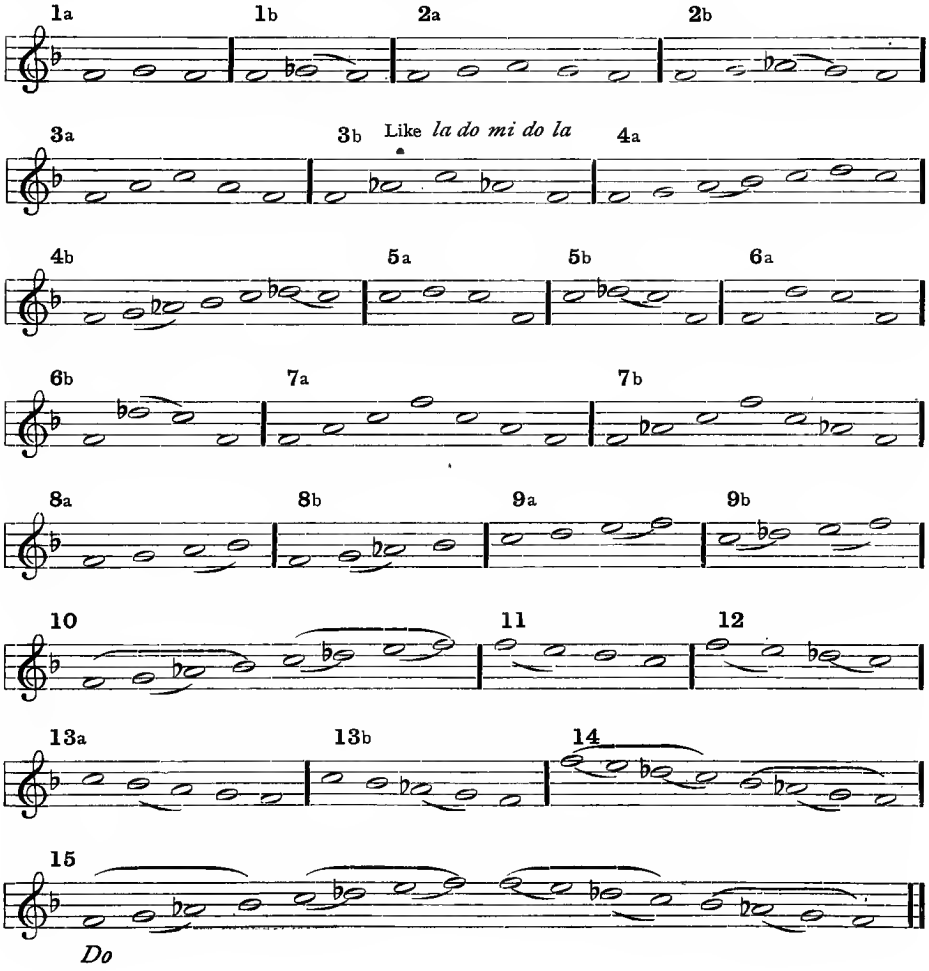


After the writing is completed, the class (in four divisions as before) will sing the chords as written, the two lower divisions changing to *do*, the upper division to *mi*; and the division singing *re* going either to *mi* or *do*, as they choose.

Contrasting Major and Minor Intervals

The material printed below should be used for both oral and written dictation.

The *a* and *b* groups contrast the major and minor. No. 15 represents the minor scale ascending and descending from *do*. Thinking, singing and writing the minor scale from *do* is good practice, and is an essential part of the preparation for the study of Harmony.

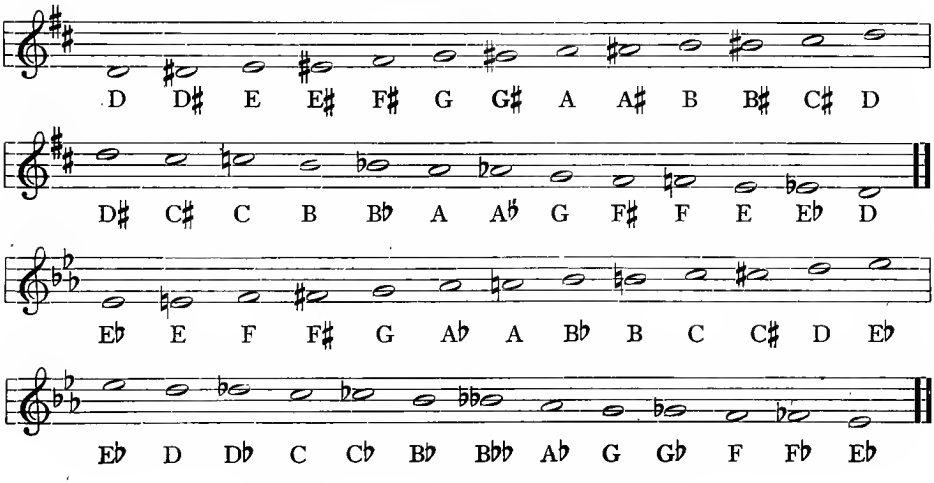


MARCH

Written Lesson

Write the chromatic scale ascending and descending from D and from E flat, and place the letter names under the notes, thus:

Chromatic Scale



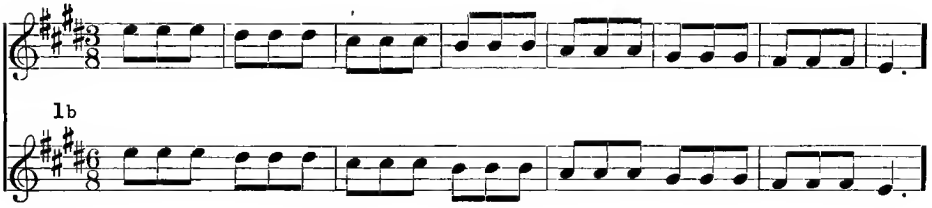
Material for Written Dictation

(Three-eight and Six-eight Measure)

Every compound duple measure which the pupil writes must consist of two simple three-part measures. If this is made clear to the pupil much unnecessary trouble with later lessons will be avoided.

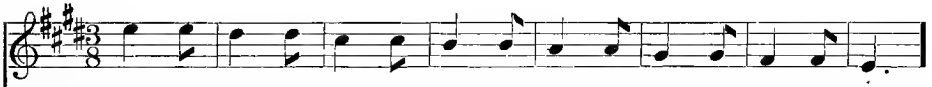
The teacher names the key and measure signatures, and plays or sings the three-eight measure exercise. The pupils write. They are then directed to write the same in compound duple measure. Before giving out Nos. 5, 6 and 7 the teacher names the kind of measure (compound duple).

1a

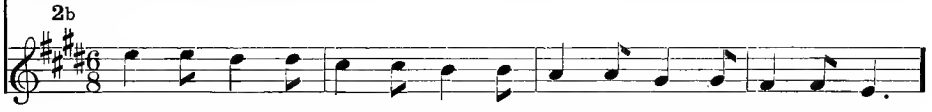


1b

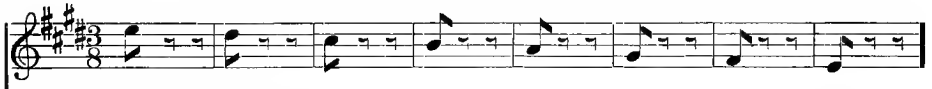
2a



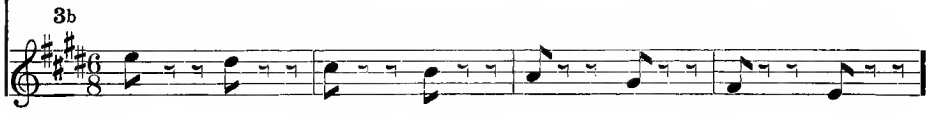
2b



3a



3b



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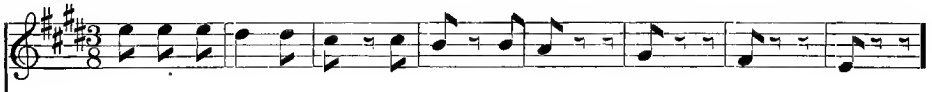

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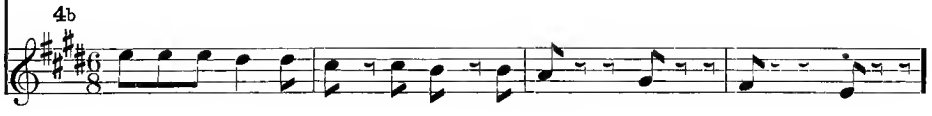

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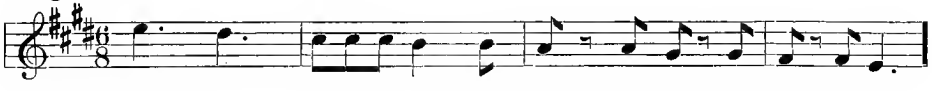
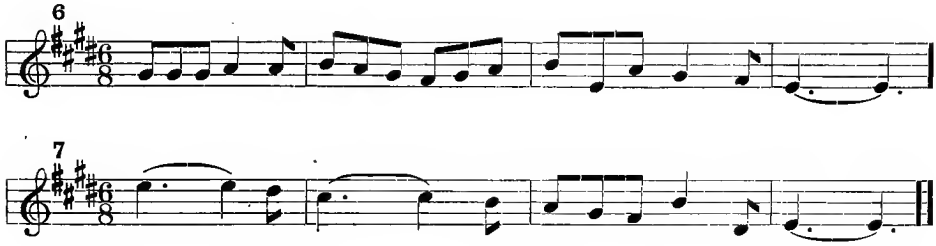
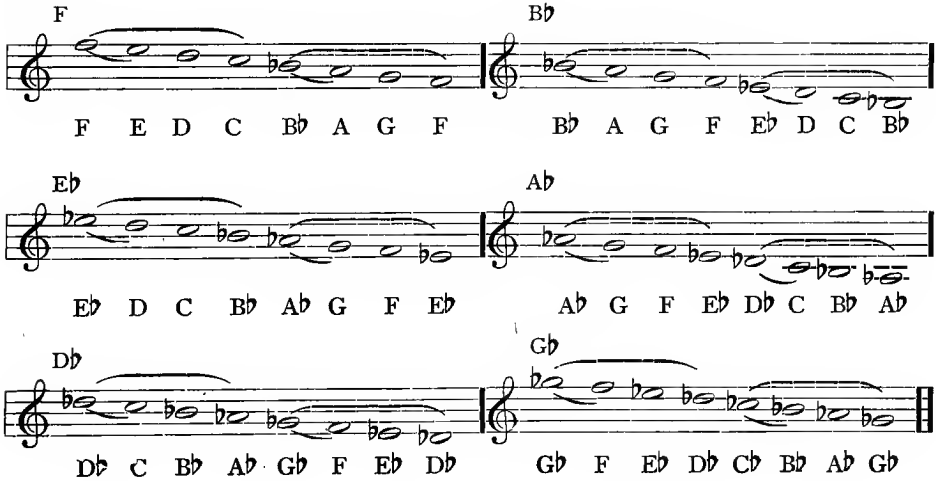




Written Lesson

Write the major scale descending, without signature, from F, B flat, E flat, A flat, D flat and G flat. Indicate the half-steps and the tetrachords with the slur and place the letter name under each note, thus:



APRIL

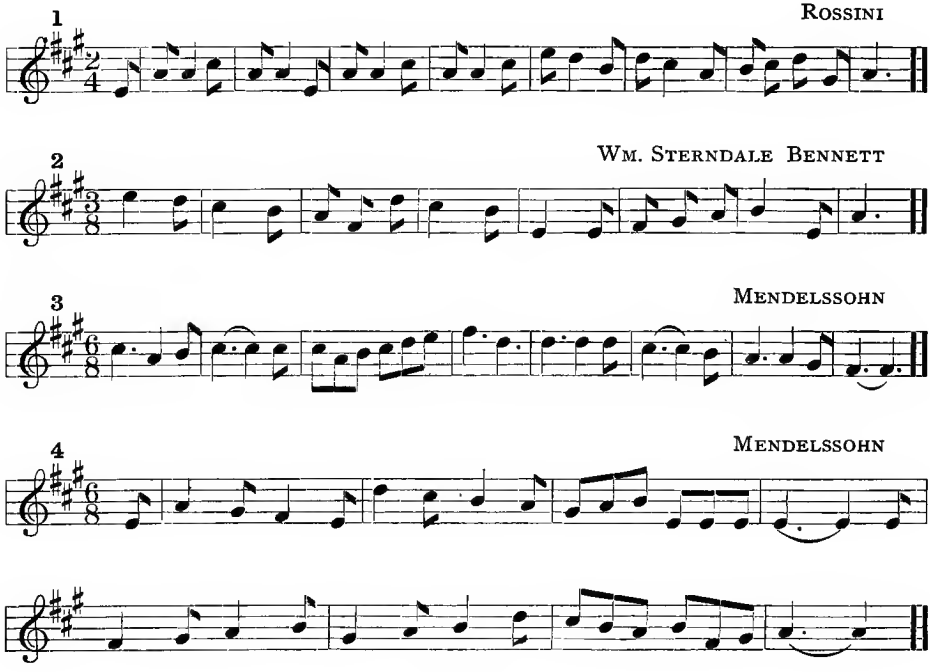
Material for Written Dictation

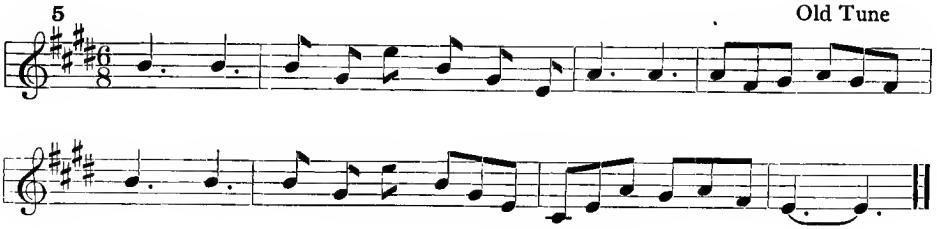
The teacher names the key and the kind of measure before playing or singing the melody.

The pupils should beat and listen carefully, trying to visualize the melody before writing.

The whole melody should be played or sung once or twice, then given out in sections of two or four measures, depending upon the length and difficulty.

Review Syncopation, page 105.





Original Melodies

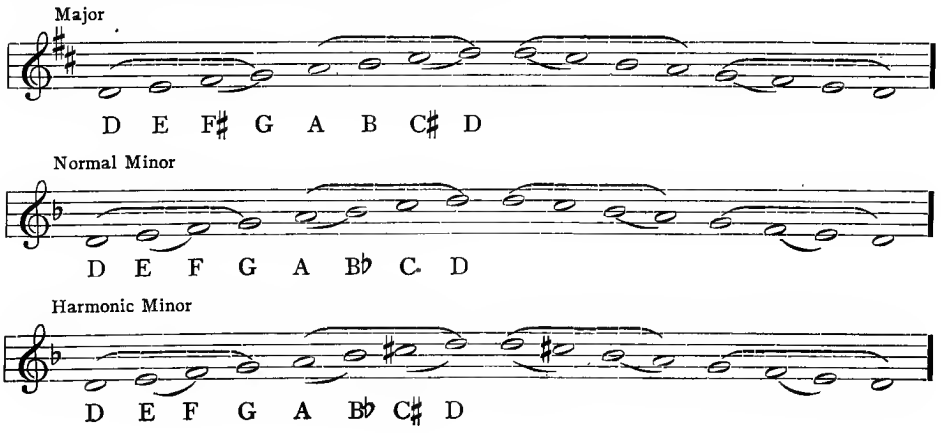
See directions, page 79.

Write six original four-measure melodies as follows:

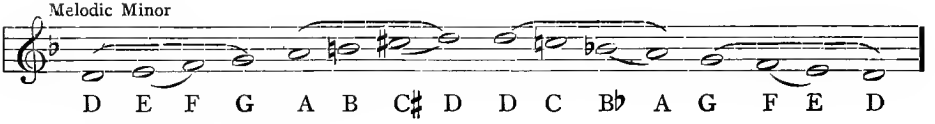
No. 1. In G major, four-four measure.
No. 2. In A major, four-two measure.
No. 3. In F major, three-eight measure.
No. 4. In E flat major, six-eight measure.
No. 5. In E flat major, six-eight measure.
No. 6. In A flat major, three-four measure.
(To be written any time during the month as the teacher directs.)

Written Lesson

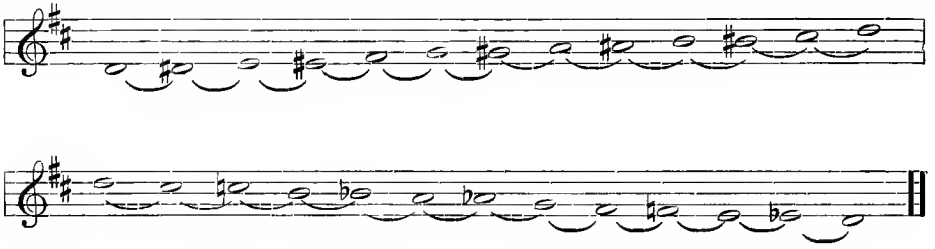
Write five scales from D, ascending and descending, using whole notes. Indicate the half-steps and tetrachords with the slur and place the letter name under each note, thus:



Melodic Minor



Chromatic Scale (No tetrachords)

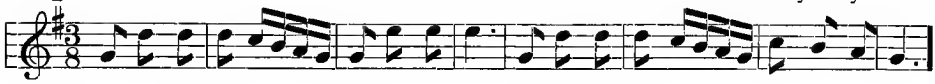


MAY

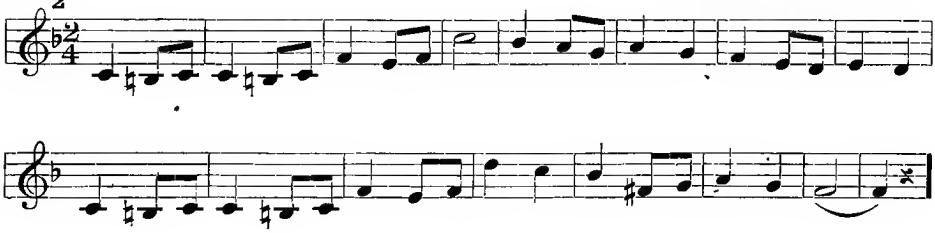
Material for Written Dictation

The teacher will name the key and the measure signature, and sing or play the entire melody while the pupils beat and listen. The melody should then be given in sections of two or four measures, depending upon the length and difficulty. The pupils write. (Music Tablet.)

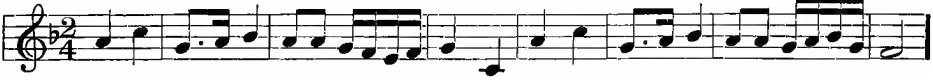
1 Nursery Rhyme



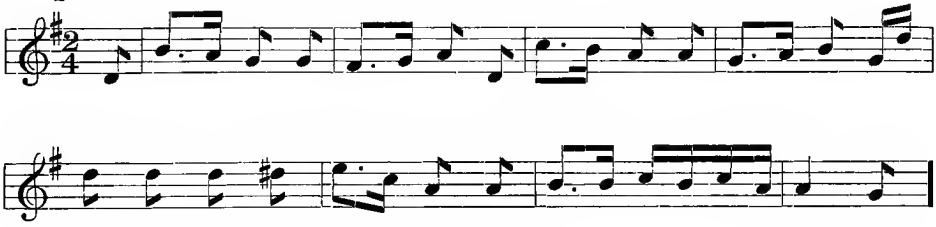
2 Anton Rubinstein



3 Schubert

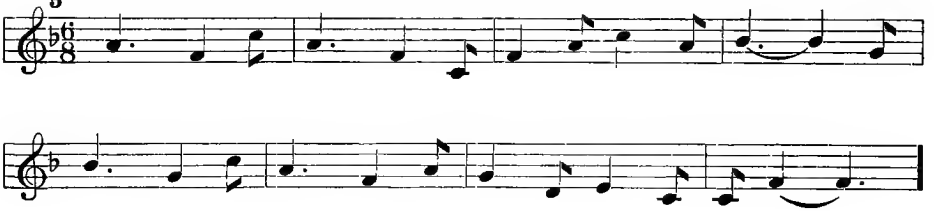


4 Beethoven



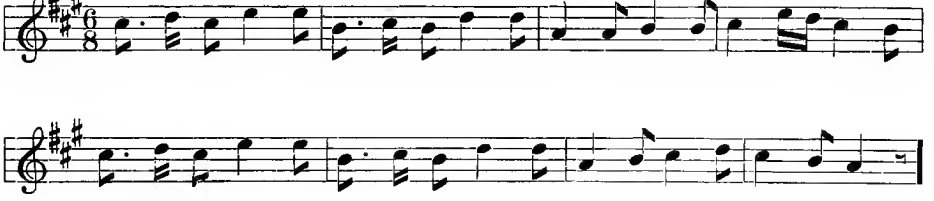
5

BEETHOVEN

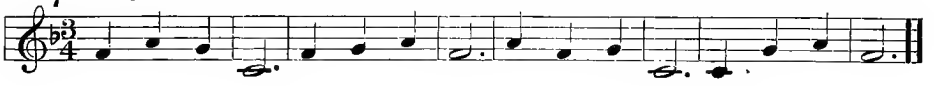


6

MOZART



7 "Big Ben"

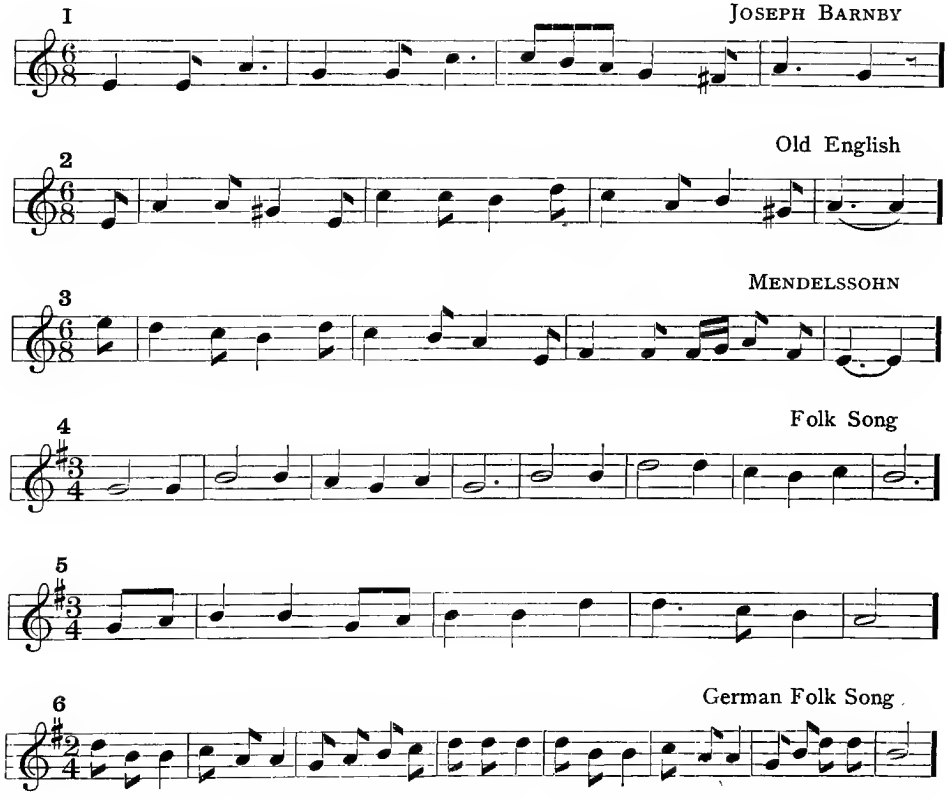


JUNE

Material for Written Dictation

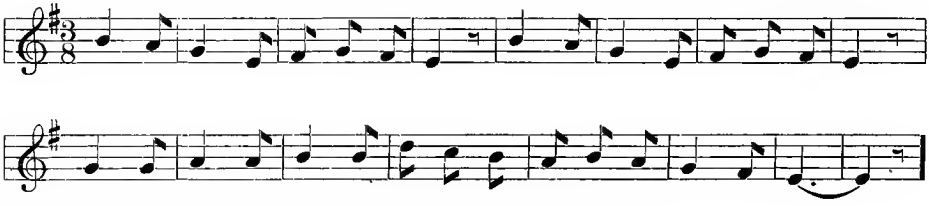
The melodies may be used first for oral dictation. The teacher will name the key and measure signatures. The class will beat and listen while the teacher plays or sings the entire melody.

The melody should then be given out in sections of two or four measures as the pupils write.



7

J. A. Hopkins

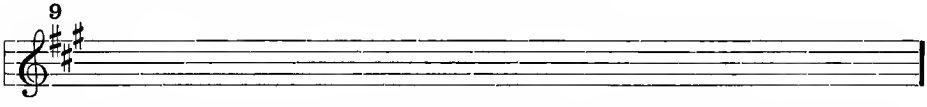


8. Rewrite No. 7 in Compound Duple Measure

8

9. Rewrite No. 7 in the key of F sharp minor

9



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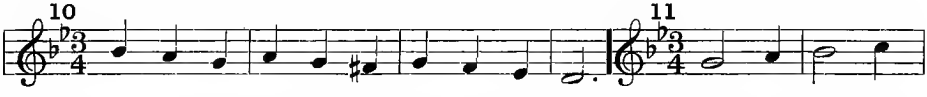

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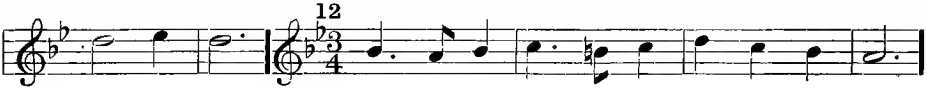

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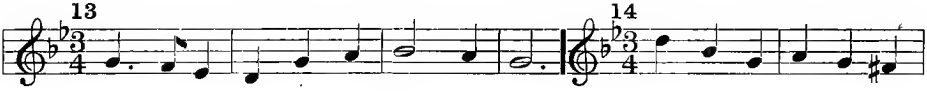

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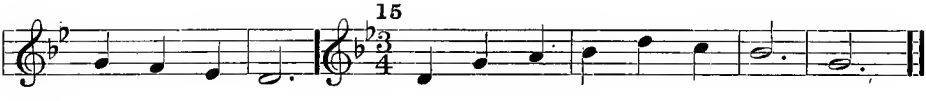

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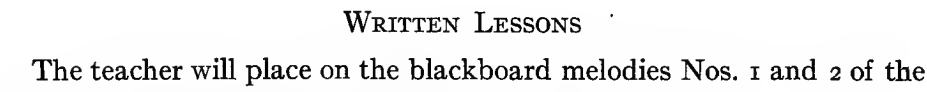

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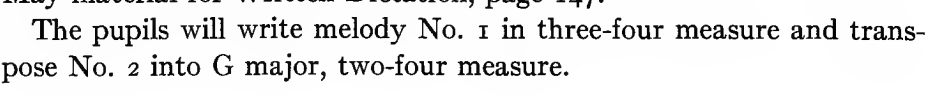


Written Lessons

The teacher will place on the blackboard melodies Nos. 1 and 2 of the May material for Written Dictation, page 147.

The pupils will write melody No. 1 in three-four measure and transpose No. 2 into G major, two-four measure.

Original Melodies

See directions, page 79.

The pupils will write six original four-measure melodies, as follows:

No. 1. In C major, two-four measure, using *fi* once.

No. 2. In G major, three-four measure, using the triplet once or twice.

No. 3. In F major, six-eight measure.

No. 4. In E flat major, two-four measure, using syncopation.

No. 5. In E major, three-eight measure, using two tones to the beat (occasionally).

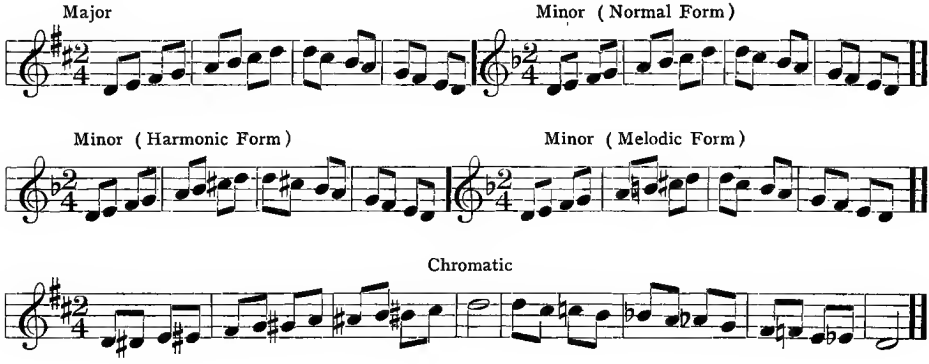
No. 6. In A flat major, four-two measure.

SEVENTH YEAR

SEPTEMBER

Review of Scales

The five scales should be sung by the pupil in logical order as printed below, without assistance or direction from the teacher.



Review of Major Chords

The key tone is called **the tonic.**

The fifth tone of the scale is called **the dominant.**

The fourth tone of the scale is called **the subdominant.***

Before naming this tone the teacher should make clear the meaning and use of the prefix **sub.** Two or three minutes spent with a list of words such as sub-way, sub-cellar, sub-marine, sub-normal, sub-soil, sub-editor, sub-bass, etc., will accentuate the meaning of the prefix so that the pupils will never forget the name of the tone just **under** the dominant.

* *Re* is called the **supertonic;** *mi*, the **mediant;** *la*, the **superdominant;** *ti*, the **leading tone.**

When singing the triads, the first and second divisions hold the root.

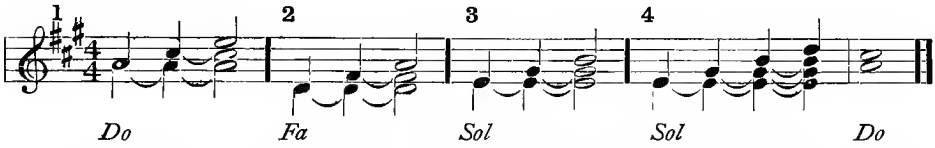
Form the class into four divisions. (See page 139.) The teacher sounds the key tone (tonic) and directs as follows:

(1) Sing the tonic chord;

(2) Sing the subdominant chord;

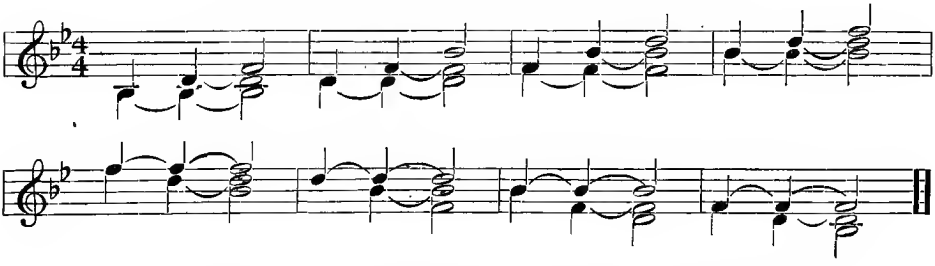
(3) Sing the dominant chord;

(4) Sing the dominant seventh chord followed by the root and third of the tonic chord.

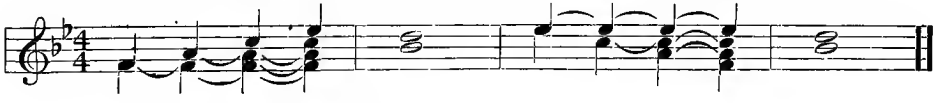


The terms **tonic, dominant** and **subdominant** will become a part of the pupil's vocabulary, if frequently used by the teacher.

The Tonic Chord and its Inversions



The Dominant Seventh Chord and its Resolution



Rhythm Studies

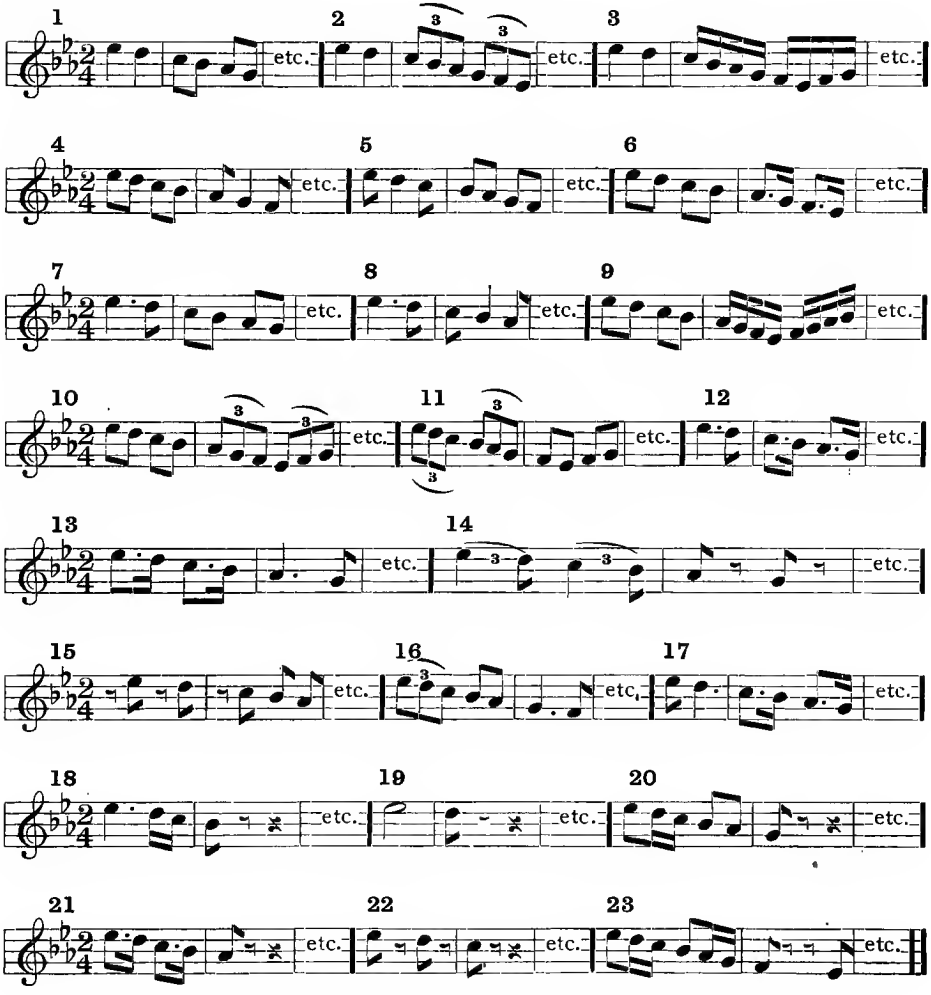
(Two Measure Rhythms)

The teacher will place the two measures on the blackboard.

The pupils will beat and sing the two measures silently, and then sing aloud with a neutral syllable, continuing until the accent falls on the

upper *do*. (The completion of the exercise is not always necessary or desirable.) Unless the pupil senses the rhythm as he looks at the notes and sings mentally, he is not reading the music. Individual recitation will enable the teacher to know whether or not the pupil gets the correct thought from the representation.

The activity may be varied by monotoning or "clapping" the exercises instead of singing them.



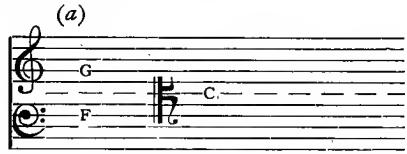
OCTOBER

Clefs

The staff originally consisted of eleven lines and was called the **Great Staff.**

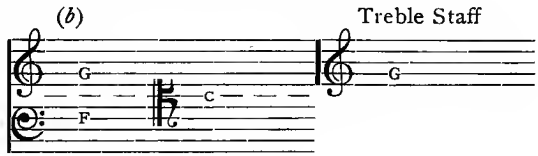
The **clef** determines the pitch of the staff degrees.

There are three clefs; the G clef, the F clef and the C clef. The clefs appear on the great staff, thus:

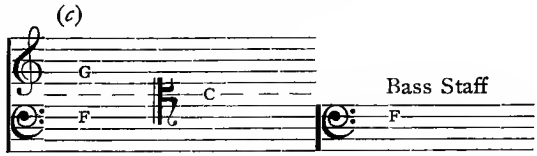


The great staff is divided into so-called " voice staves " of five lines each.

The **G clef** (originally the letter G placed on the second line of the **treble staff**), makes the second line represent the pitch G. This staff uses the five upper lines of the great staff, thus:



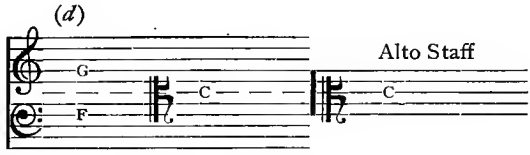
The F clef (originally the letter F placed on the fourth line of the **bass staff**), makes the fourth line represent the pitch F. The bass staff uses the five lower lines of the great staff, thus:



The G and F clefs are the only clefs now used for vocal music.

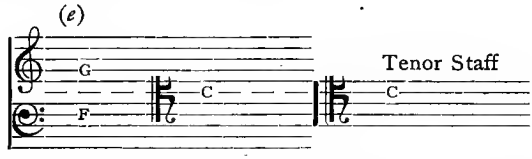
The **C clef** was formerly used in vocal music. It is now used for certain orchestral instruments, the Violin, Violoncello, Alto and Tenor Trombone, etc.

Any five lines of the great staff which include the middle line (C), may be used with the C clef. When the middle five lines are used, the staff is called the **alto staff**. The middle C line is the third line of the alto staff.



This staff is now used for the Viola, Alto Trombone, etc. It was formerly used for the alto part in choral music, also.

When the third, fourth, fifth, sixth and seventh lines of the great staff are used, the staff is called the **tenor staff.** The middle C line of the great staff becomes the fourth line of the tenor staff.



The tenor staff is used for the Viola, Violoncello, Bassoon, etc. The tenor part in choral music was formerly written on the tenor staff.

The pupil will see from these illustrations:

1. That every line of the great staff represents a certain pitch which never changes.

2. That clefs never move nor change the pitch of any staff degree.

3. That the treble staff (with its added lines) is used to represent the pitch of the highest tones in music, and that the bass staff is used to represent the lowest tones.

4. That any five lines of the great staff which include the middle line representing C, may be used with the C clef. When comparatively

high tones are to be represented the upper lines are used as in the alto staff (*d*). When lower tones are to be represented the lower lines are used as in the tenor staff (*e*).

5. That there is no such thing as the soprano clef, alto clef, tenor clef, etc. The C clef is used with the **alto staff, tenor staff, mezzo soprano staff,** etc.

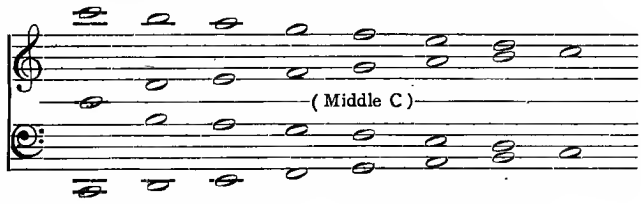
Whoever uses orchestral scores must read from the alto, tenor, soprano, and mezzo soprano staves. A clear understanding of the C clef is therefore essential to the conductor.

The Bass Staff

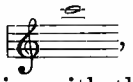
Girls, as well as boys, should practice reading from the bass staff. Much valuable time is saved if the boy acquires facility in reading from the bass staff before the voice changes. There is no objection to the pupil with unchanged voice (soprano or alto) reading from the bass staff, provided he realizes that the representation is an octave below the pitch which he is singing.

A clear understanding of the difference in the pitch between the tones represented on the treble staff and those represented on the bass staff, should result from the first use of the bass staff.

The teacher will place the great staff and the G and F clefs on the blackboard, and represent the major scale from C, thus:



Beginning with the third space C (treble staff), the pupils will follow the pointer and sing the scale descending, continuing on the bass staff until they can sing no further. The boy whose voice has changed must begin at middle C (singing upper *do*), thus agreeing in pitch with the unchanged voice. He will continue singing to the second space C, bass staff, or below. Middle C is one of the **upper** tones of the man's voice.

If a piano is available play the four octaves, allowing the pupils to sing the tones within their compass. Tell them that basses sing as low as (the lowest tone of the four octaves), and that sopranos sing the highest tone  , and even higher.

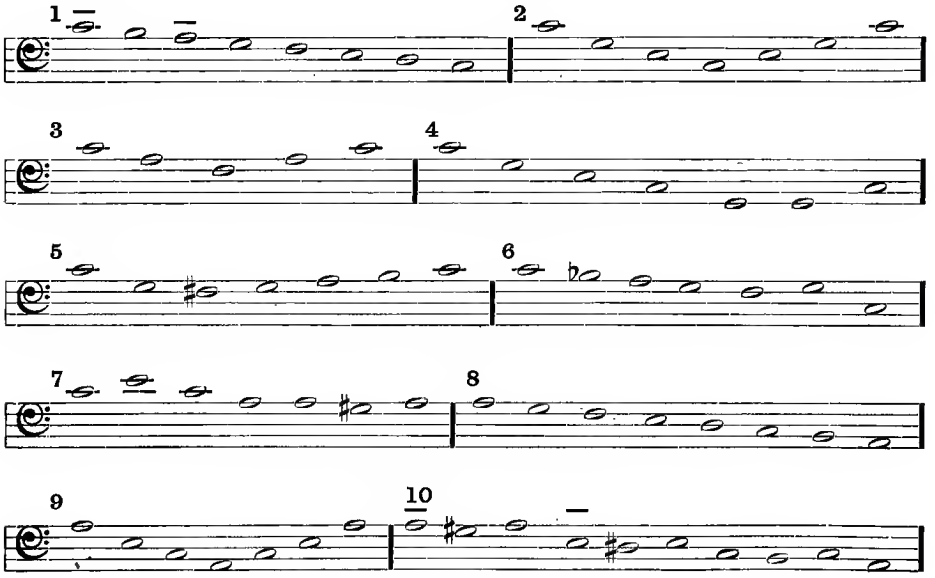
Continue the practice with the great staff until the pupils realize the relative pitch of the tones represented. All the pupils may then sing from the bass staff, understanding that they are singing an octave above the representation.

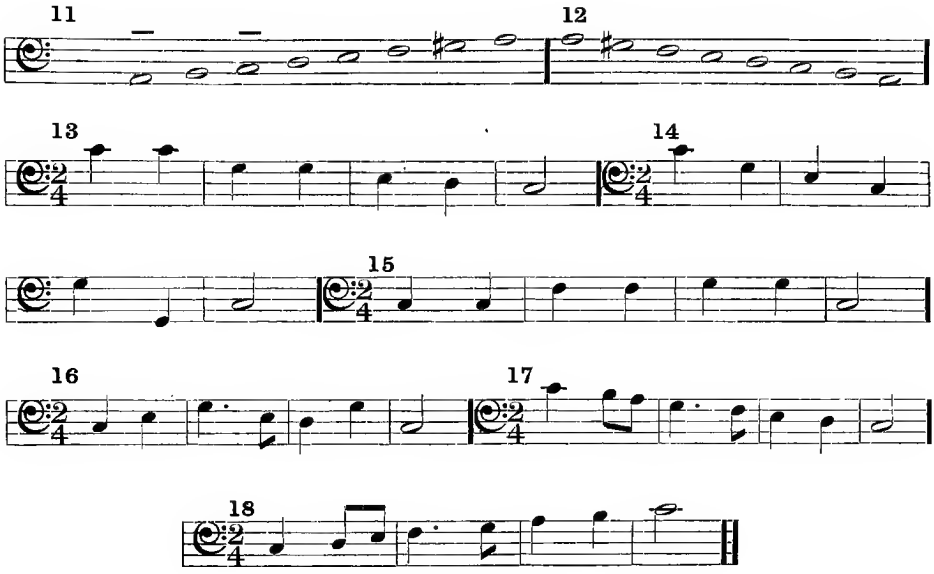
Written Dictation

(Bass Staff)

The pupils should clearly understand that the **added line below the treble staff** and the **added line above the bass staff** represent the same pitch (middle C).

If a piano is available the exercise should be played at the pitch represented. If sung by a soprano or contralto, pupils should be reminded frequently that the singing is an octave above the representation.



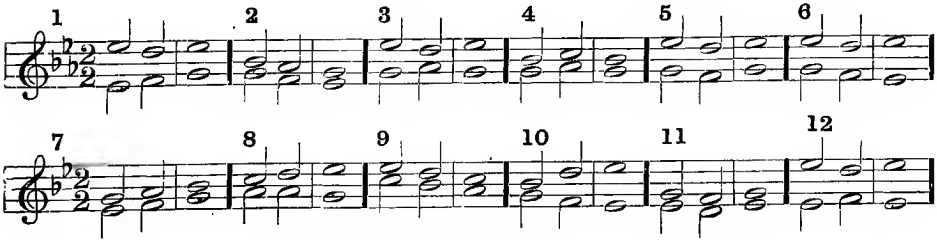


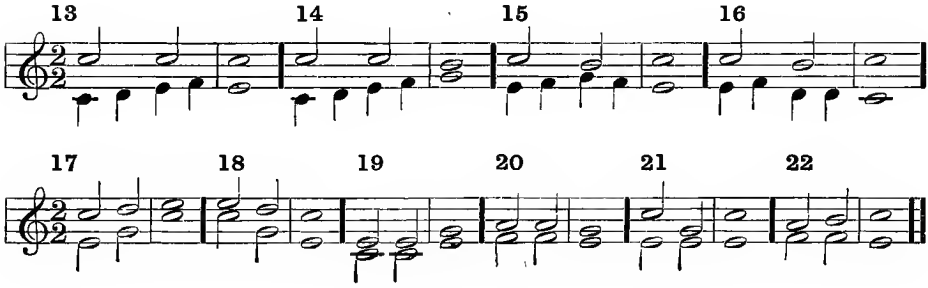
Hearing Two Parts

A trained and musically educated listener is able to hear several melodies at once.

The following exercises should be used first for oral dictation. The teacher forms the class into two divisions, and plays distinctly and slowly. The pupils listen, then sing the two parts. Each division should be given opportunity to sing both parts.

The material should then be written. The teacher plays, the pupils write (Music Tablet).

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NOVEMBER

Melodies

A phrase usually consists of four measures.

(Pupils who have followed the material given in this course have long since formed the habit of thinking " phrase-wise.")

The four-measure melody usually closes with the key tone, on an accented beat, immediately following one of the tones of the triad of *sol.* **This ending is a perfect cadence.**

(The original melodies throughout the fifth and sixth years, and also most of the material for oral and written dictation, end with the perfect cadence. Pupils are already familiar with this ending; it is now named.)

A melody may follow the major scale (step-wise).

A melody may follow the skips of any good chord. (The chord of *mi* is not a " good chord.")

After a wide skip (greater than a third), **or series of skips** (along a good chord), **the melody should turn and progress in the opposite direction.** *Ti* should progress to *do; fa* to *mi* and *la* to *sol*, unless the melody is progressing scale-wise in the opposite direction.

An eight-measure melody consists of two four-measure phrases and is called a period.

The first phrase in the eight-measure melody is called the **antecedent**; the second, the **consequent.**

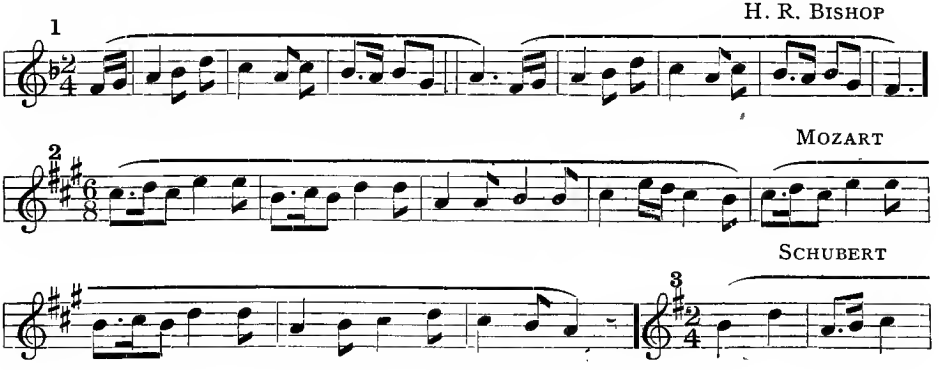
The second phrase ends with a perfect cadence. There are many forms in which the first phrase may end. Any ending which is not a perfect cadence, may be called a half cadence, or imperfect cadence. **Regularly,** the half cadence ends on one of the tones of the triad of *sol* and on an accented beat, but the first phrase may end on almost any tone of the scale and on any beat of the measure. The content of the

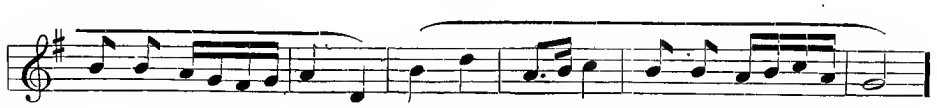
second phrase (consequent) is very often a repetition of most of the first phrase (antecedent). This is called **imitation.**

The imitation of a group of tones on other scale steps above or below the original tones, is called a **sequence.** This is an interesting method of melody invention.

The best way to learn about melodies is to see and hear good melodies. Place one of the examples on the blackboard and lead the pupils to recognize and name its several features, thus:

1. Sing the first phrase.
2. Sing the second phrase.
3. Point out the full cadence.
4. Which part of the melody progresses along the scale line, *i.e.*, without skips?
5. Which part of the melody progresses with a series of skips along a chord line, *i.e.*, with the tones of some chord?
6. Which way do the restless tones *ti*, *fa*, *la* and *re* progress?
7. Is the second phrase like the first?
8. Is there repetition or imitation in the melody?
9. Is the imitation tonal or is it rhythmic, or both?
10. Does the melody contain a sequence? If so, is it a scale sequence or a chord sequence?
11. What is there in the melody that makes the different parts sound like parts of the same melody, *i.e.*, what is there that makes for unity?
12. What is in the melody that gives it variety?





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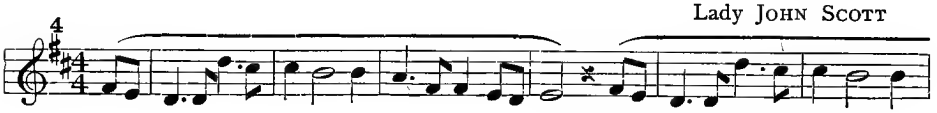
Lady John Scott



Nicholas Alexeievich Titov

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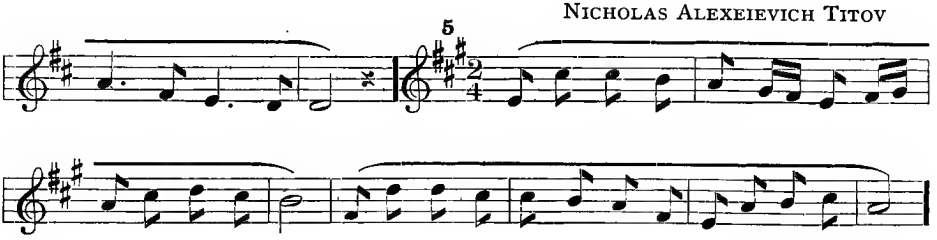

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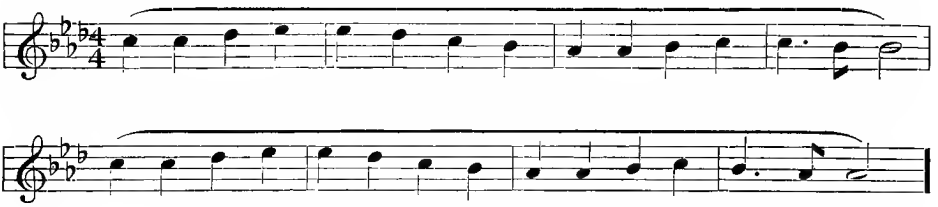
Beethoven



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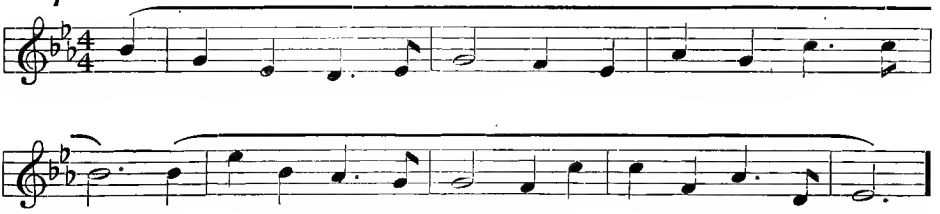
Mendelssohn



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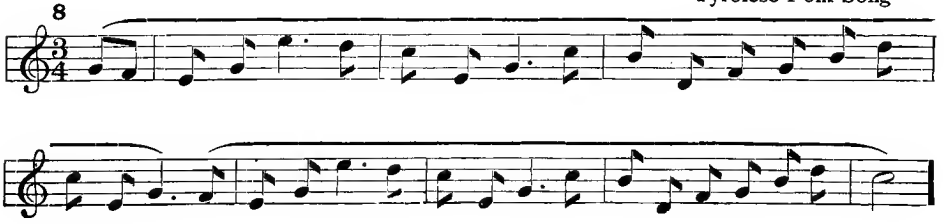
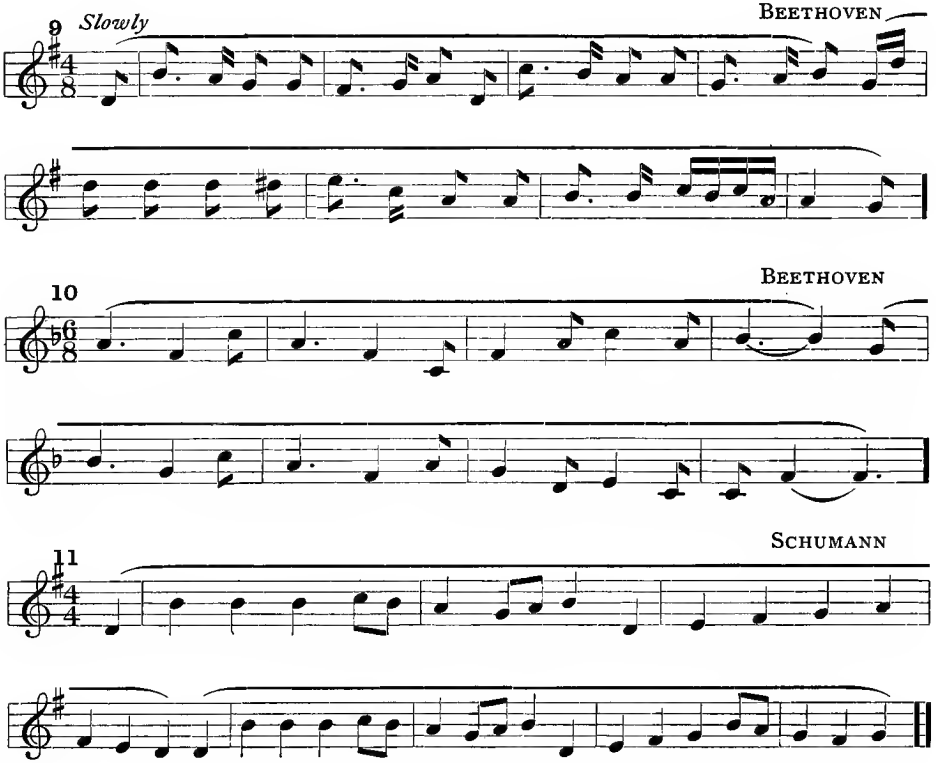
Tyrolese Folk Song





The pupils should now be able to understand and appreciate the phrasing of the simple music used in the public schools.

The line of questioning suggested on page 162 should be adapted and applied to the song material found in the Music Readers.

Irregular Phrases

A phrase may be two or three measures, or even eight measures in length. The two phrases in a period may differ as to the number of measures. The text in vocal music often requires phrases of unequal length. Two-measure phrases in four-part and six-part measure are very common, and can hardly be called irregular. Following are a few examples of phrases other than four measures in length:

Three measure phrases

Two-measure phrases C. M. VON WEBER

Old French Carol

First phrase, five measures Second phrase, four measures

First phrase, two measures Second phrase, three measures Old Carol

Six-measure phrases BRAHMS

Knowledge and appreciation of the phrase is absolutely essential to intelligent singing; consequently, the habit of singing "phrase-wise" is of the utmost importance. The pupils should find the phrase in the melody, whether or not it is set to words, and form the habit of taking breath between phrases. A good reader of music, like a good reader of English, reads a phrase at a time. The habit of looking ahead is vital to good music reading.

Studying the structure of melodies, finding and observing the phrase, and learning to read and sing "phrase-wise," will take the place of melody invention and melody writing during the present year.

Material for Oral and Written Dictation

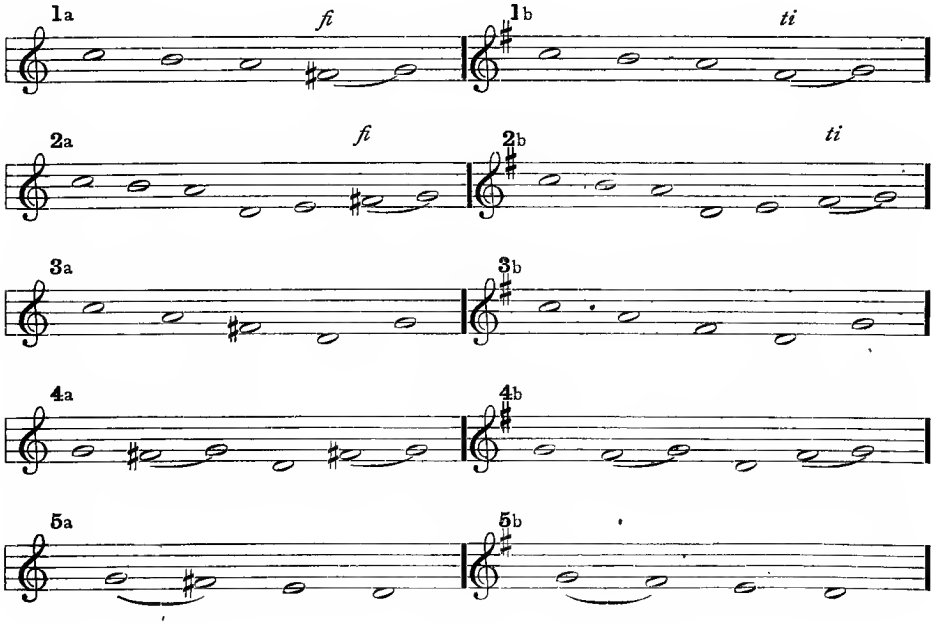
To be used as follows:

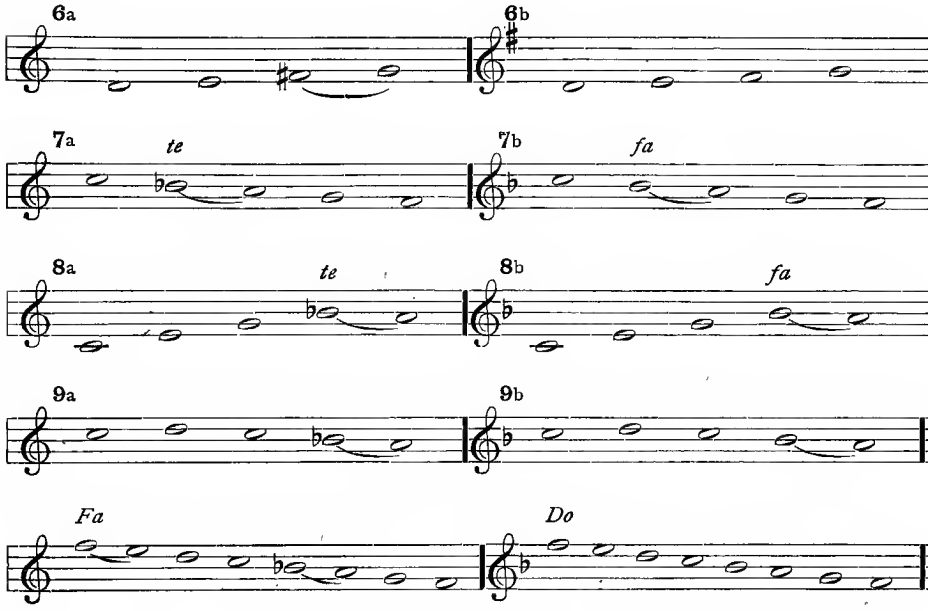
1. The teacher places exercise *a* on the blackboard; the pupils sing with the syllable names. The teacher then asks: What other group of tones sounds like this group?

The pupils respond, singing exercise *b*, which the teacher or a pupil then places on the blackboard.

Attention should be called to several facts:

1. The chromatic tone *fi* in *a*, becomes the scale tone *ti* in *b*.
2. The chromatic tone *te* in *a*, becomes the scale tone *fa* in *b*.
3. The *a* exercises represented in C major are really in G major and F major; therefore the tone groups sound more natural when sung in the *b* form.

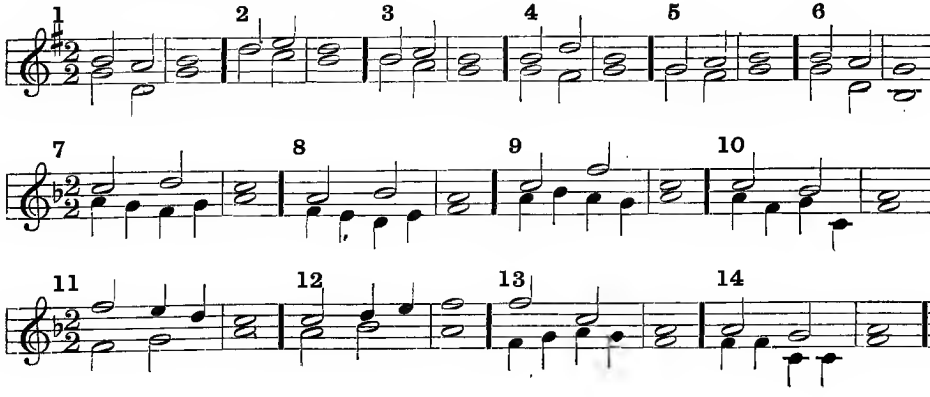




Written Dictation

(Two Parts)

See directions page 159.

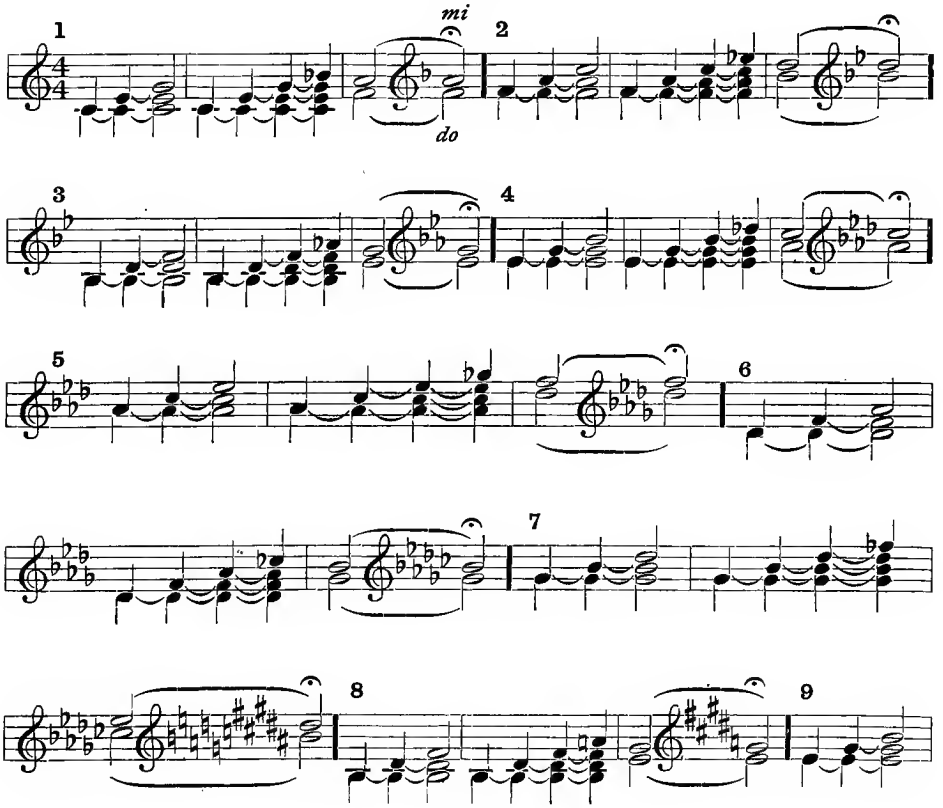


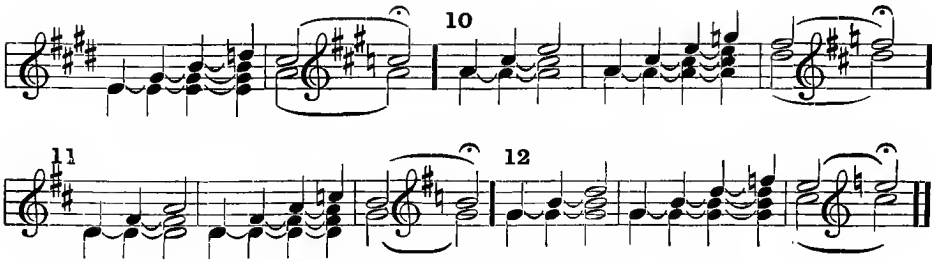
DECEMBER

Modulation

The transition from one key into another is called **modulation.**

Place No. 1 of the following series on the blackboard; the class will sing in four divisions. The two lower divisions should sing the root of the triad in the first measure. See page 139.

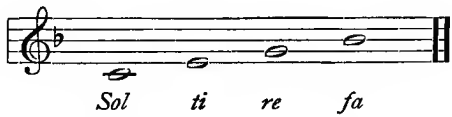




After the singing, question the class as follows:

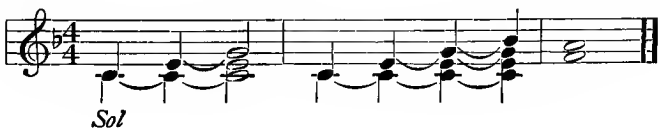
1. In what key is the first measure? (C major.)
2. In what key is the second measure? (F major.)
3. What tone helps most to make the change of key? (*Te.*)
4. *Te* becomes what tone of the new scale? (*Fa.*)
5. What other tones sound like the tones in the second measure?

Answer:



6. If the signature at the beginning were one flat, how would you sing the exercise?

Pupils sing:



7. What chord is in the second measure?

Answer: Chord of the seventh of *sol* (or dominant seventh chord). Lead the pupils to see:

1. That the tonic (*do*) in the first key, is the dominant (*sol*) in the next key.
2. That the tones in the scale from F are the same as those in the scale from C, excepting the B flat.

3. That when we include *te* (B flat) in the key of C, we are really singing in the key of F.

4. That we get into the new key through the dominant seventh chord of the new key.

5. That the seventh chord of *do* in the second measure, is really the dominant seventh chord of the next key (F).

Do not attempt to teach all this in one or two lessons.

After the pupils have seen Nos. 1 and 2 represented, they will sing the exercises (which are all alike excepting in pitch), without the representation. Therefore, it will not be found necessary to place all the exercises on the blackboard.

The answers to most of the questions suggested will come to the pupils without difficulty, if their attention is called to the facts with which they are already familiar. There is no new theory or new material involved.

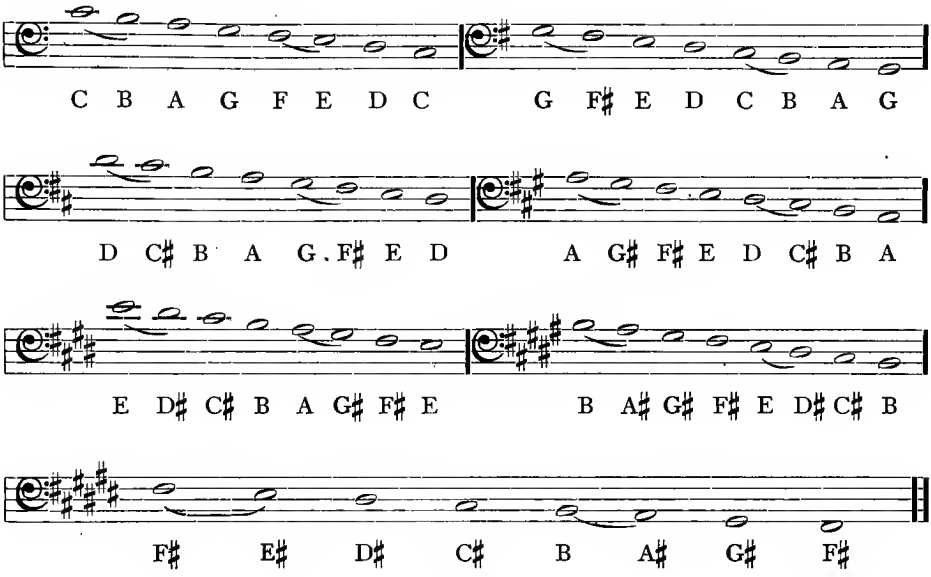
In No. 7, the representation in the third measure changes in the upper part from E flat to D sharp, and in the lower part from C flat to B. E flat and D sharp have the same pitch, and C flat and B have the same pitch. A change of representation without a change of pitch is called an **enharmonic change.** No. 7 should be shown on the blackboard.

The teacher will notice that No. 1 is in C major, and that No. 12 is in C major. If the entire series, 1 to 12 inclusive, can be sung continuously, as one exercise, true to the pitch, the ability of the class to sing in tune will have been clearly demonstrated.

Written Lesson

The class will write the major scale descending from C, G, D, A, E, B and F♯ on the bass staff, using whole notes, placing the letter (pitch) name under each note, and indicating the half steps with the slur.

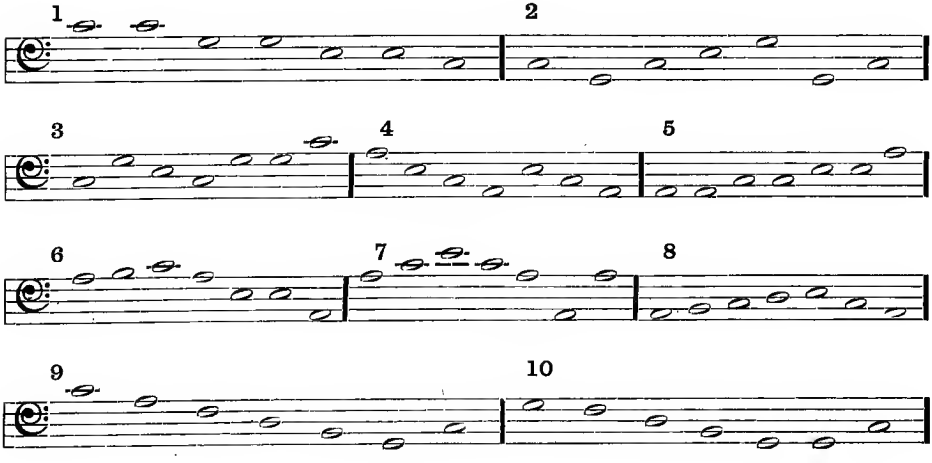
Blackboard practice in making the F clef and placing the key signatures on the bass staff should precede the lesson. The first sharp is F♯, the same as on the treble staff. The remaining sharps appear in the signature in the same order as on the treble staff; *i.e.*, down a fourth and up a fifth.

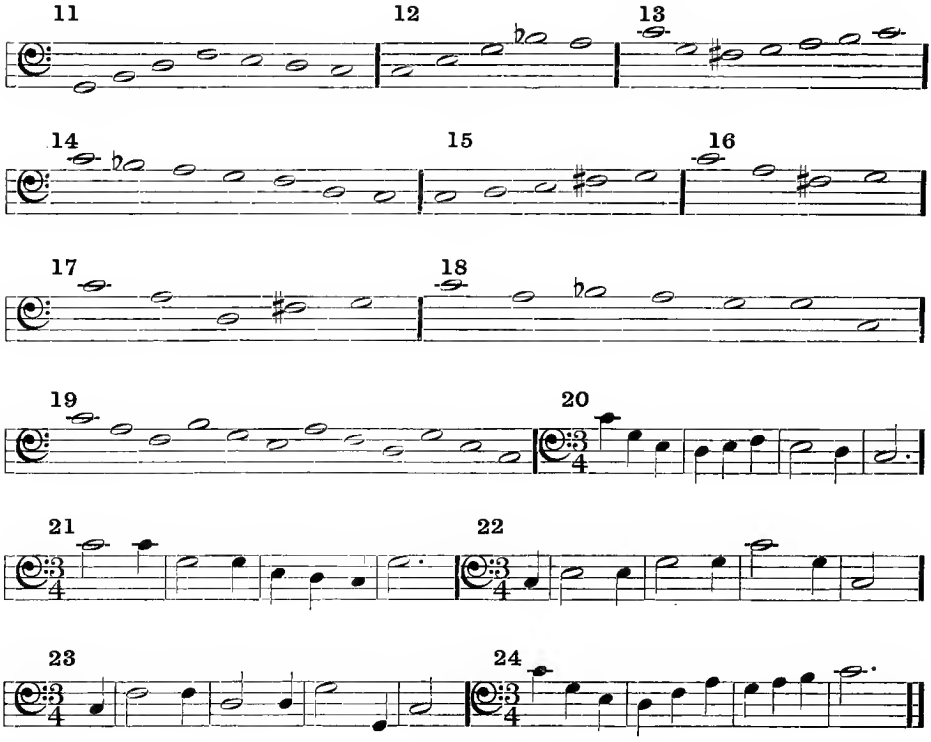


Written Dictation

The teacher will play the exercise if a piano is available.

If sung by a soprano or contralto, the pupils should clearly understand that the singing is an octave above the representation.

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JANUARY

Modulation

The pupils have seen how closely related the scale is to the scale of the subdominant, and how music modulates into the subdominant key through the use of *te* and the dominant seventh chord. See page 168.

The scale from the dominant (*sol*) has an equally close relation. Place No. 1 of the following series on the blackboard. The class will sing in four divisions. In the first two measures, the first and second divisions will sing the lower tone.

After singing No. 1 several times, the teacher will, by questioning, lead the class to see:

1. That the scale from the dominant has only one new tone (F♯).
2. That the new tone is *fi* in the scale from C, but becomes *ti* in the scale from the dominant.
3. That the entrance to the new key is through the "gateway" *fi*, used in the dominant seventh chord of the new key.

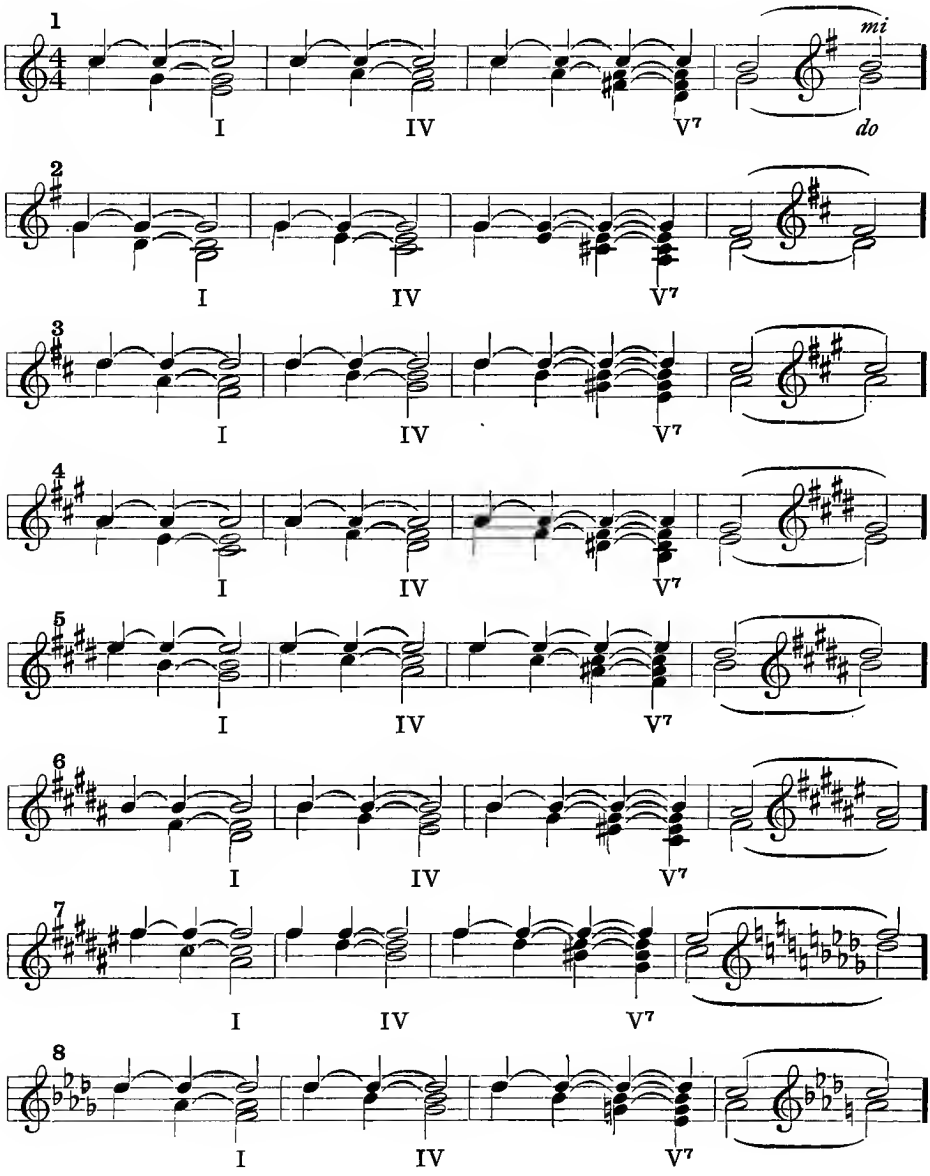
As in the modulation to the subdominant key, the modulation to the dominant continues through the "circle" of keys, and returns to C major.

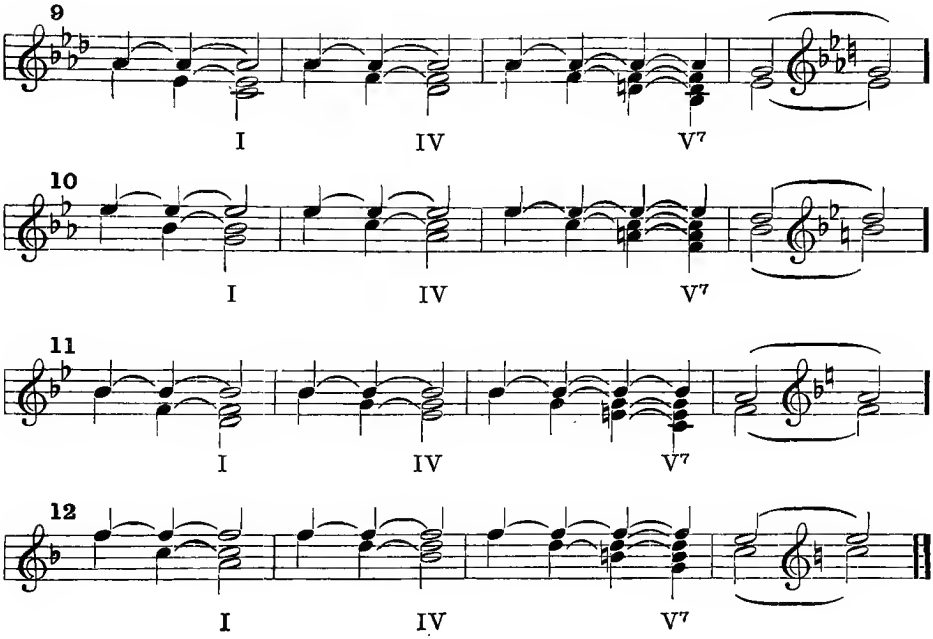
Singing the entire series and ending true to the pitch is a splendid demonstration of the ability of the class to think and sing in tune.

No. 7 again contains the enharmonic change. (See page 170.)

The attention of the class should be called to the connection of chords by means of a tone or tones common to both chords. In No. 1, for example, the tonic chord (C E G) connects with the subdominant chord (F A C) by means of the C which is in both chords, while the following subdominant chord (F A C) has two tones (A C) which are also in the dominant seventh chord of the new key (D F♯ A C).

Allow the pupils to change the syllable names whenever they feel the change of key. Some will change syllables in the third measure.





Written Lesson

If necessary, the writing of scales without signature should be reviewed before this lesson is given.

The teacher will call attention to the chord-wise structure of the melody:

First measure, tonic chord.

Second measure, subdominant chord.

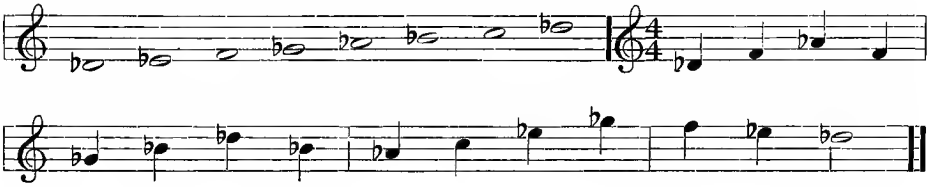
Third measure, dominant seventh chord.

The teacher (or a pupil) will write on the blackboard the scale and exercises marked "blackboard copy." The pupil will sing the scale and exercise and then transpose and write as follows:

1. Transpose into C major and write without key signature.
2. Transpose into D major and write without key signature.
3. Transpose into E major and write without key signature.

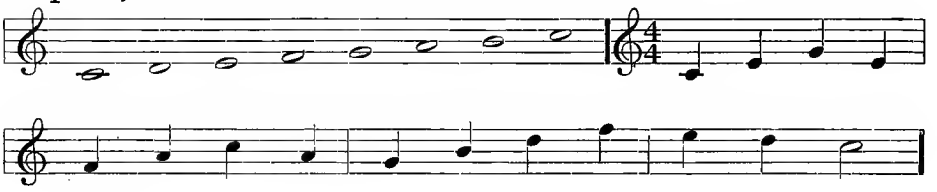
Blackboard Copy

D♭ Major

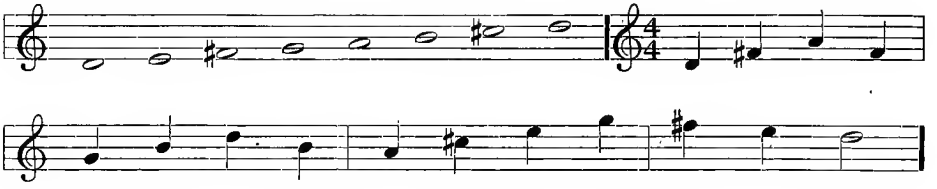


Written Lesson

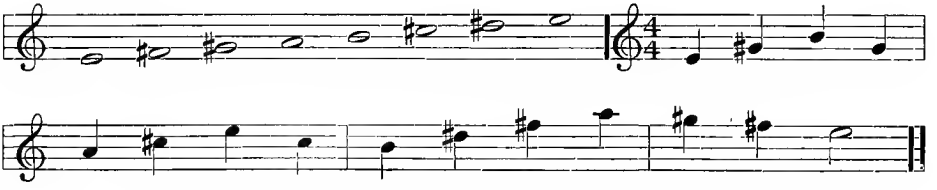
1 C Major



2 D Major



3 E Major

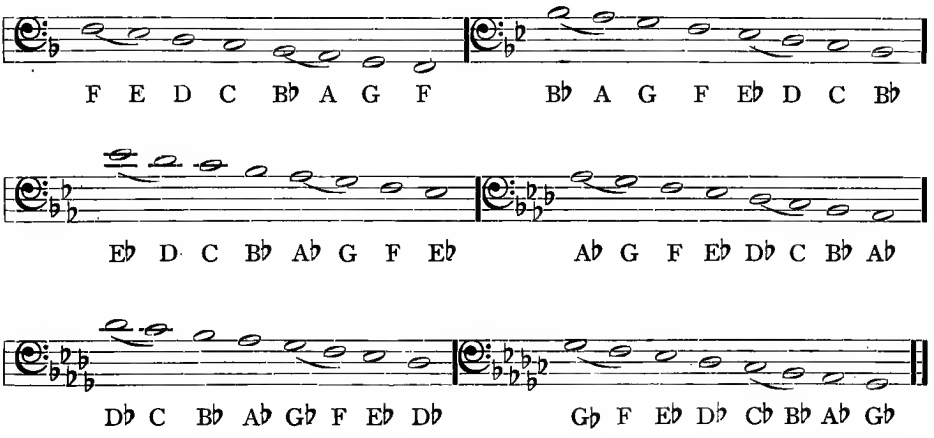


Written Lesson

Write the major scale descending from F, B flat, E flat, A flat, D flat, and G flat. Use whole notes, indicate half-steps with the slur, and place the letter (pitch) name under each note.

The pupil knows that the F clef makes the fourth line represent F.

The flats appear in the signature in the same order as on the treble staff; *i.e.*, B flat first, followed by the remaining flats placed alternately up a fourth and down a fifth.



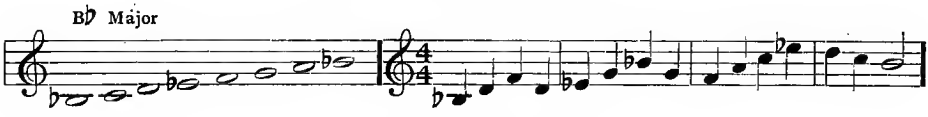
FEBRUARY

Written Lesson

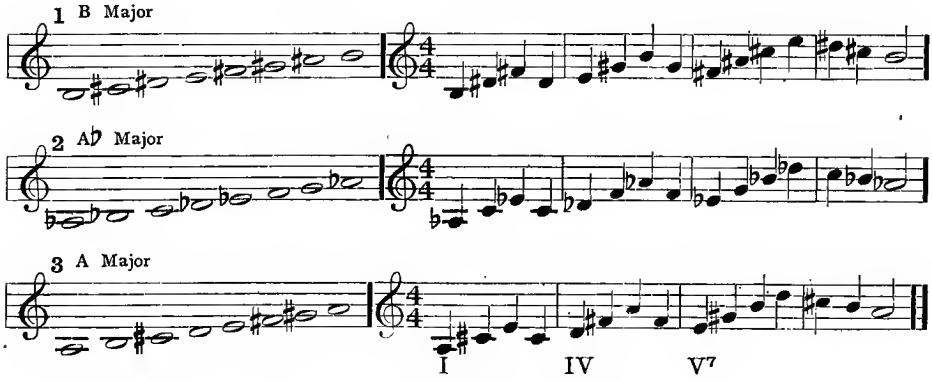
The teacher (or a pupil) will place on the blackboard the scale and exercise marked "Blackboard Copy."

1. Write the scale and exercise in B major without key signature.
2. Write the scale and exercise in A flat major without key signature.
3. Write the scale and exercise in A major without key signature.

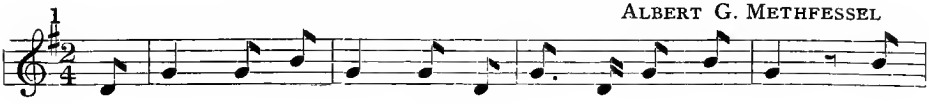
Blackboard Copy



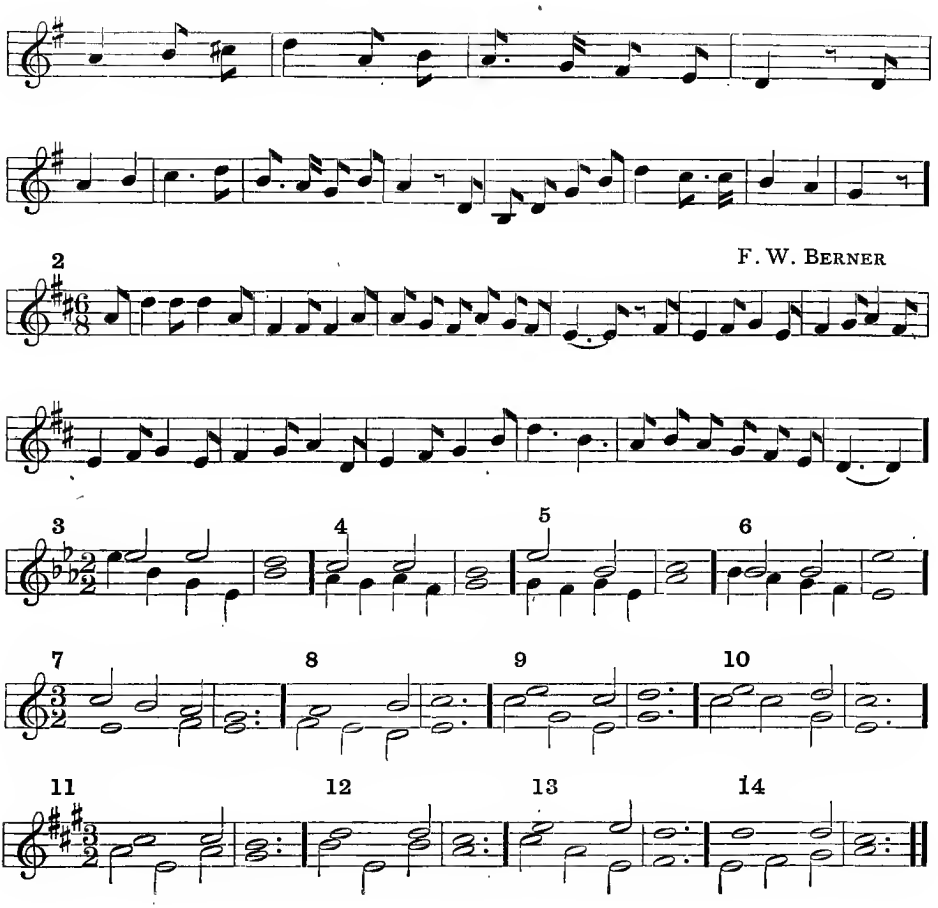
Written Lesson



Material for Written Dictation



Albert G. Methfessel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F. W. Berner
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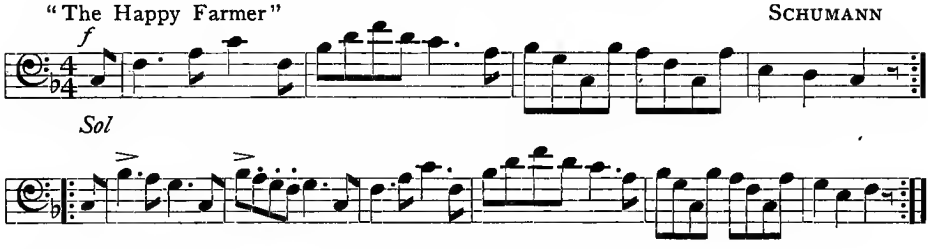
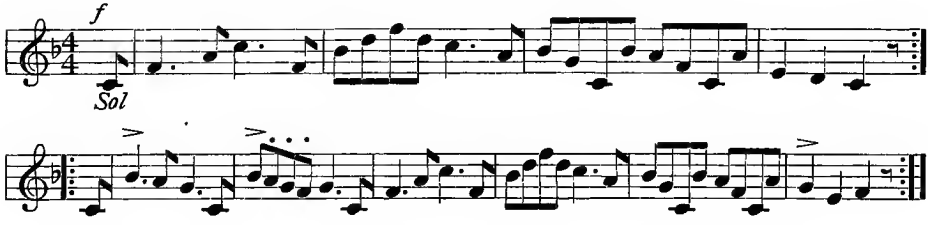
MARCH

Written Lesson

The following melody should be copied on the blackboard. The pupils will write the melody on the treble staff.

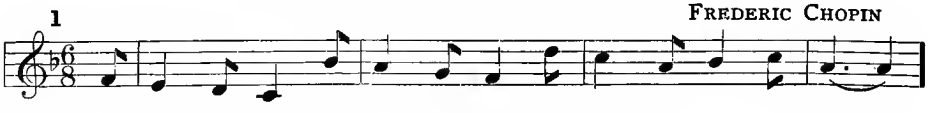


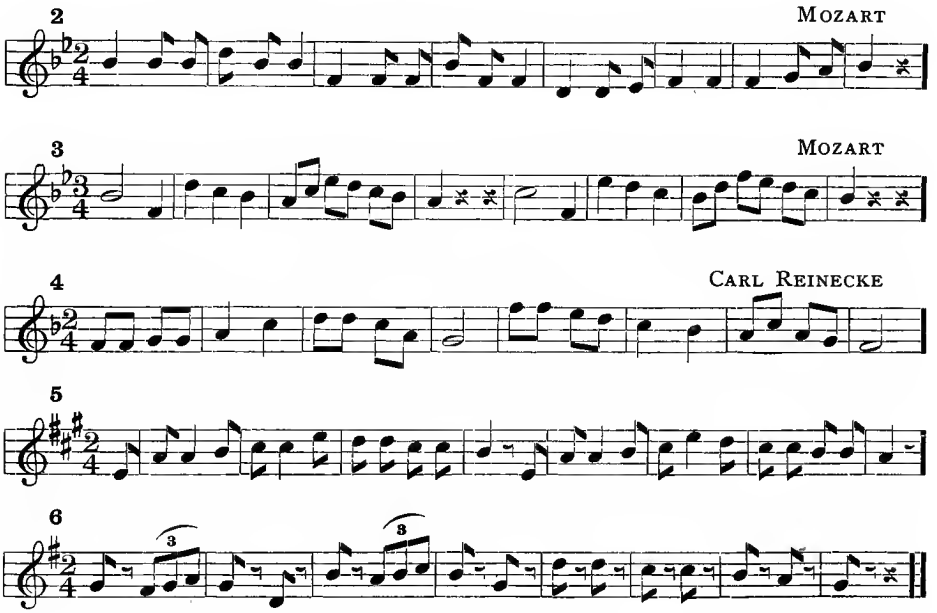
The melody should appear on the treble staff, thus:



This is the entire melody of Schumann's "Happy Farmer," written for the piano. After the pupils have written the melody and sung it, lead them to see that the material for this twenty measure melody is all contained in seven measures. The other thirteen measures are repetitions.

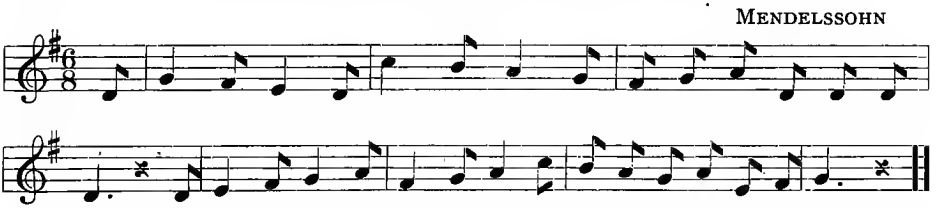
Material for Written Dictation



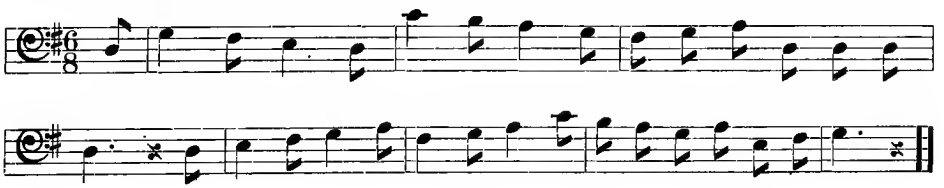


WRITTEN LESSON

Have the following melody copied on the blackboard.



After the pupils sing the melody, they will write it on the bass staff, from the blackboard copy, thus:



No difficulty will be found with this lesson if the pupil thinks (hears) the scale tones as he writes.

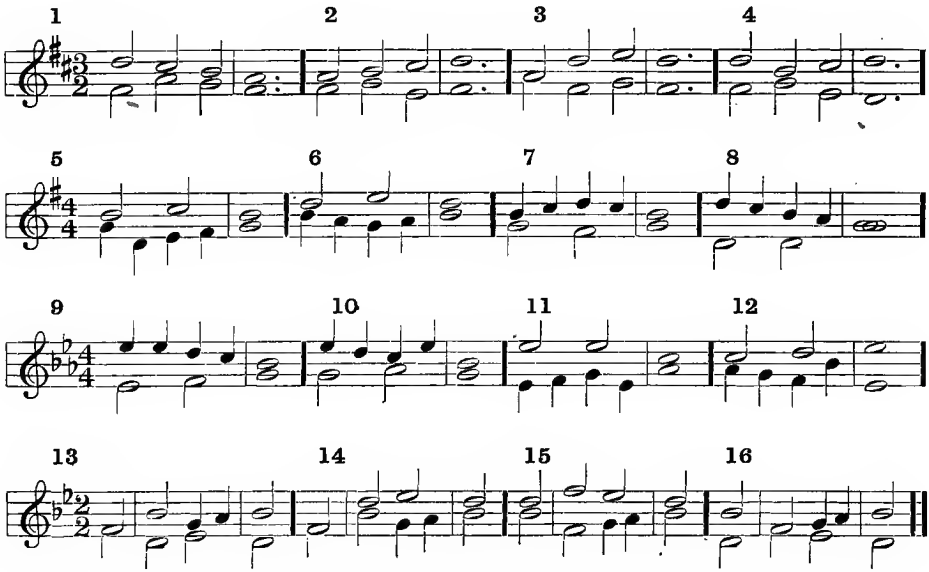
If a piano is available, the melody should be played both at the pitch it is written on the bass staff, and as it appears an octave higher on the treble staff.

Written Dictation

(Two Parts)

The teacher plays the exercise slowly and distinctly. The parts should not be played separately.

The pupils listen, then write.



APRIL

Material for Written Dictation

The entire exercise should be played while the pupils beat and listen. The melody should then be played in sections as the pupils write. (Music Tablet.)

The Bass part of a Chorale

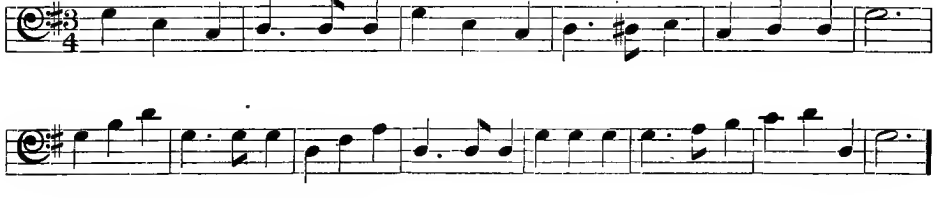
1

Robert Schumann

The Bass part of "America"

2

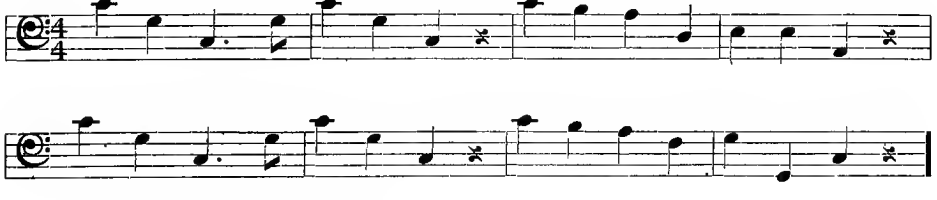
Henry Carey (?)



The Bass part from an Anthem

3

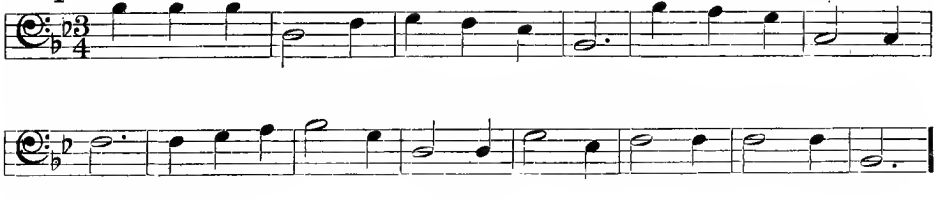
Mozart



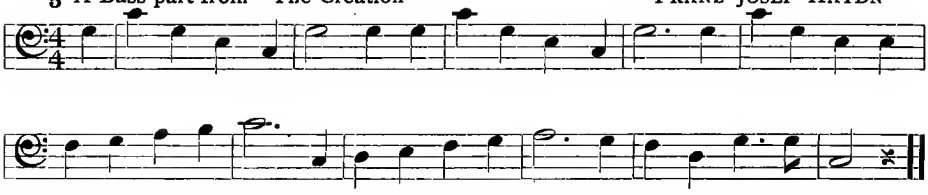
The Bass part to tune "Beatitude"

4

John B. Dykes

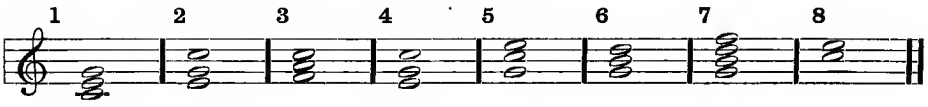


5 A Bass part from "The Creation" FRANZ JOSEF HAYDN



WRITTEN LESSON

The teacher names the key and plays each chord, holding the keys down and sustaining the tones as the pupils write. Care should be taken to have each tone "sing" distinctly.

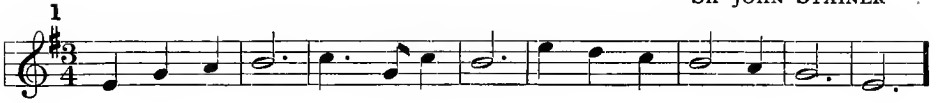


MAY

Material for Written Dictation

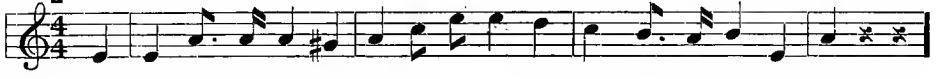
Sir John Stainer

1



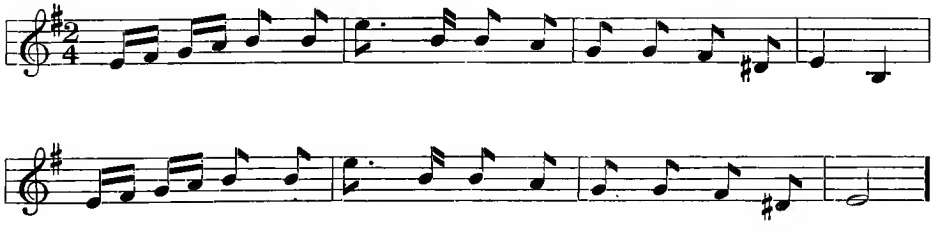
Sir John Stainer

2



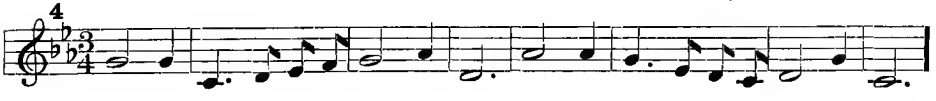
Russian Folksong

3



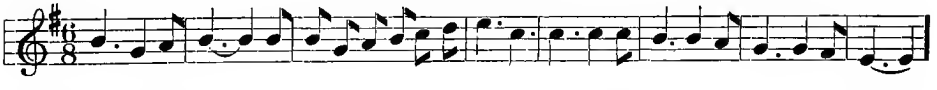
Anton Rubinstein

4



Mendelssohn

5



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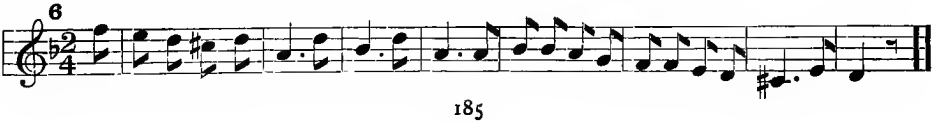


JUNE

(General Review)

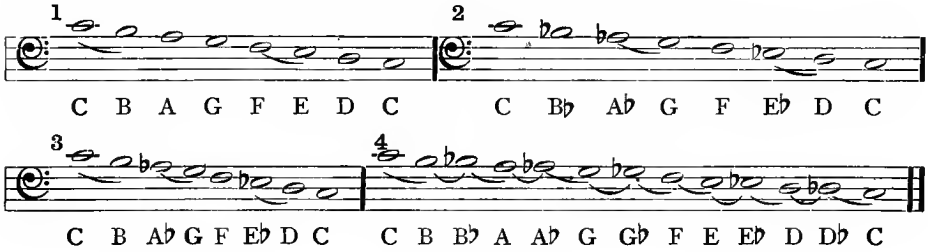
Written Lessons

LESSON I

Write the following scales, descending, on the bass staff, without key signature, using whole notes. Indicate the half steps with the slur, and place the letter name under each note.

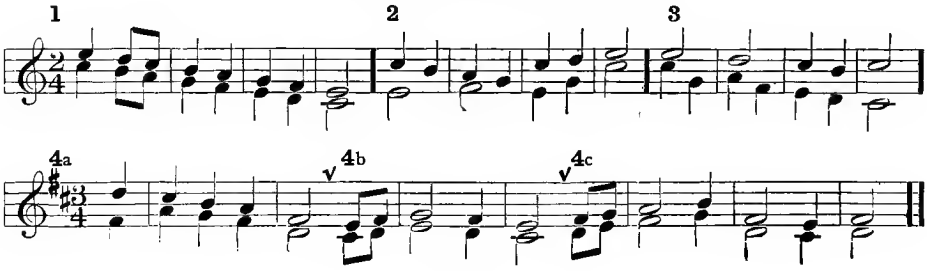
1. Major scale from C.
2. Minor scale (normal form) from C.
3. Minor scale (harmonic form) from C.
4. Chromatic scale from C.

The scales should appear as follows:



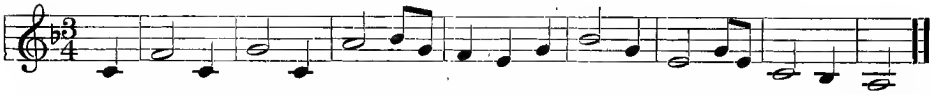
LESSON II

Hearing and Writing Two Parts

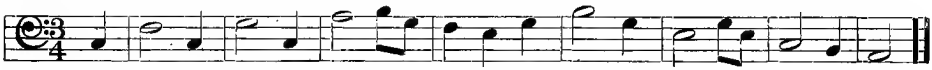


LESSON III

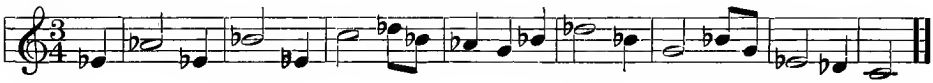
Place the following melody on the blackboard:



After singing the melody, the pupils will write it on the bass staff, thus:



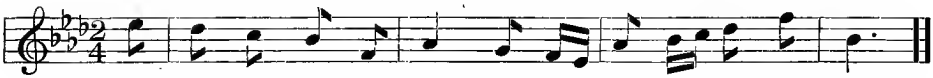
Transpose the blackboard copy into A♭ major; write without key signature, thus:



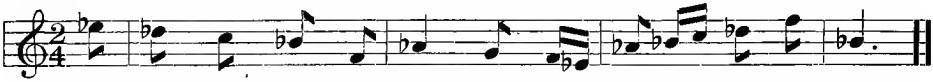
LESSON IV

Place the following melody on the blackboard:

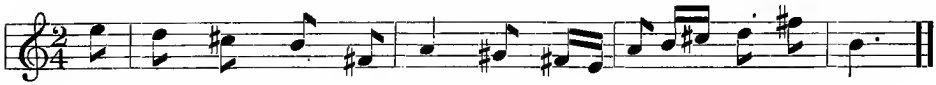
ROBERT SCHUMANN



After singing the melody the pupils will write it without key signature, thus:

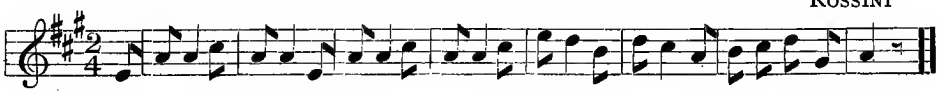


They will then write the melody in A major without signature, thus:



The teacher sings or plays the following; the pupils write.

ROSSINI



SUPPLEMENTARY MATERIAL FOR ADVANCED MUSICAL DICTATION

(Melodic)

For Use in High Schools, Colleges and Music Schools

The student who has written the following material from dictation will have mastered musical notation and the ordinary tonal and rhythmic problems of music. He will also have become "saturated" with good melodies, a large proportion of which will remain in his memory. Taking down a melody from hearing is perhaps the most effective means of retaining the melody in the memory.

The hearing and writing of more than two parts demands a knowledge of the structure and progression of chords, and obviously is a feature of Harmonic, rather than Melodic Ear Training. Consequently, only one and two-part material is included in these lessons.

For the benefit of teachers who have not had experience in giving dictation the following suggestions are offered.

1. Clear and decided rhythm is essential; accuracy in the proportionate duration of tones and rests is absolutely necessary.

2. Primary accents should be somewhat exaggerated and secondary accents made less prominent than is usual.

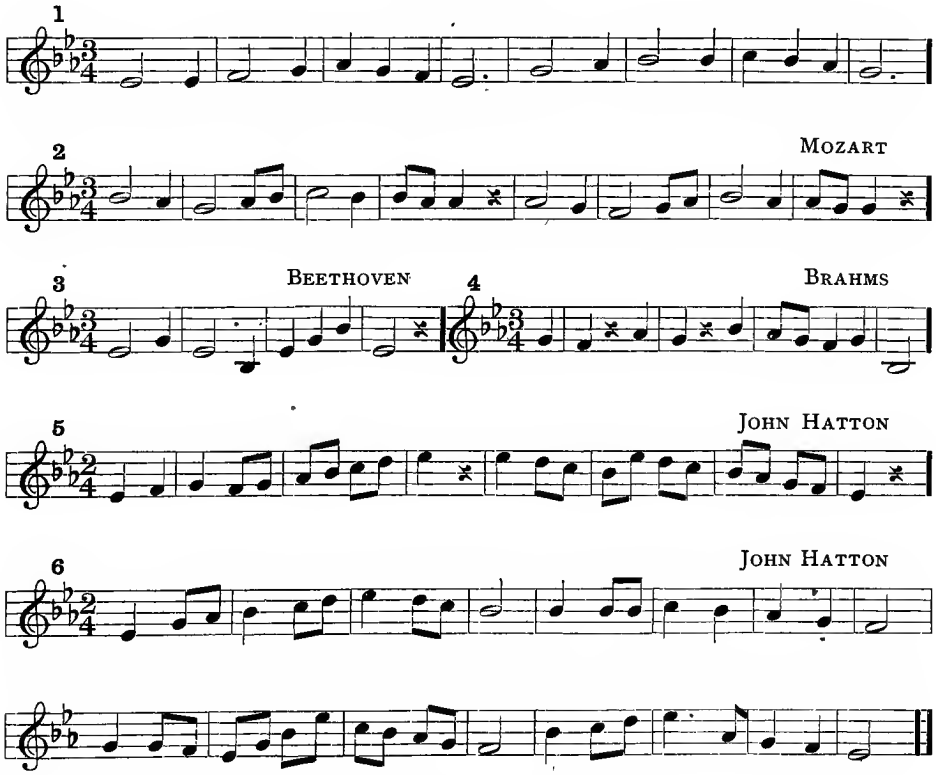
3. No audible singing should be allowed during the writing.

4. The instructor will name the key and the beat note, indicate the tempo (not the kind of measure, or the accent), and then play the entire melody while the pupils listen and visualize. A section of the melody (usually two or four measures), is then given out and repeated two or three times as the pupils write. It should not be necessary to sound the key tone before playing the melody.

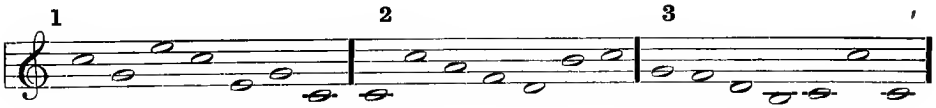
The material may also be used for oral dictation.

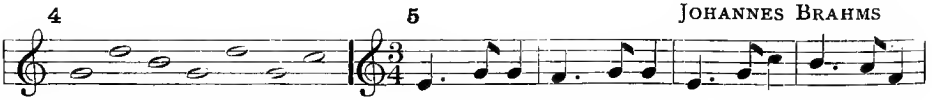
For the convenience of the instructor the material is arranged in the form of lessons. The lessons will prove to be too long for some classes where the recitation period is short, or when the time is not wholly devoted to written dictation. In such cases, the lesson will provide material for two recitations.

LESSON I



LESSON II

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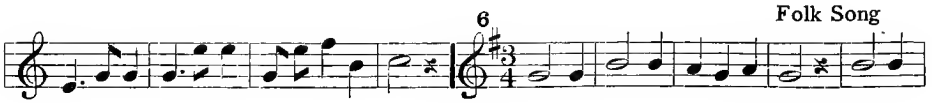
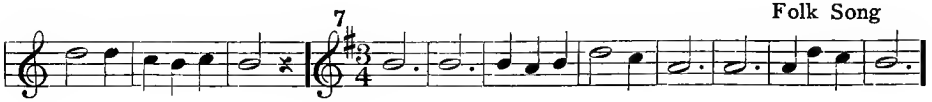
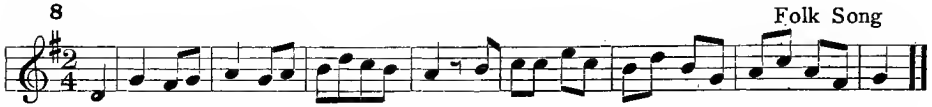
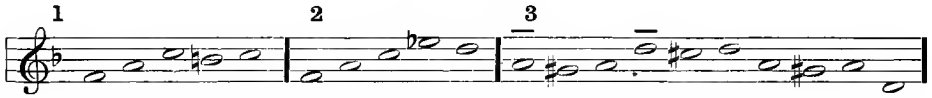
JOHANNES BRAHMS


6
Folk Song


7
Folk Song


8
Folk Song

LESSON III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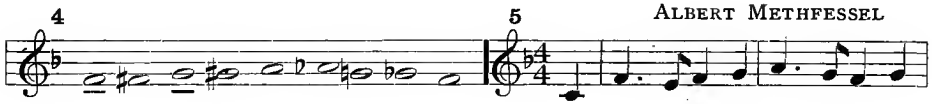
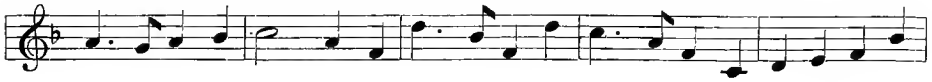
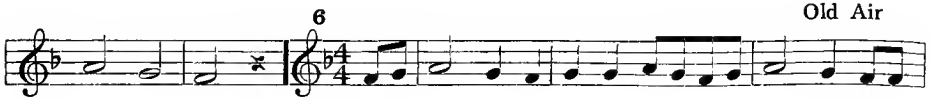
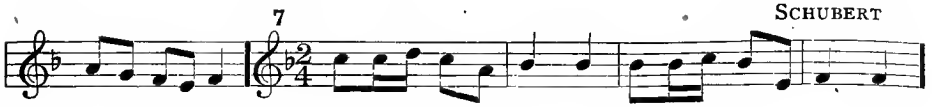
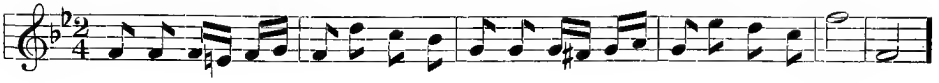

4
5
ALBERT METHFESSEL




6
Old Air


7
SCHUBERT

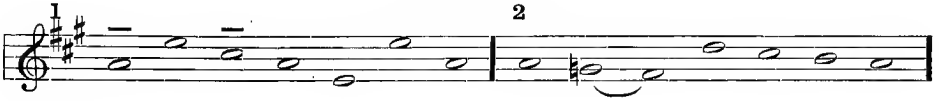
8 "Pirates of Penzance" Sir ARTHUR SULLIVAN



9 MOZART

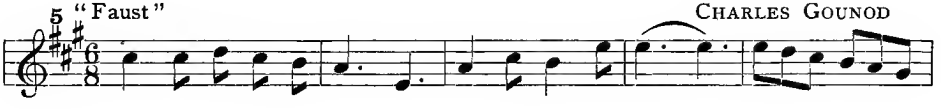
LESSON IV

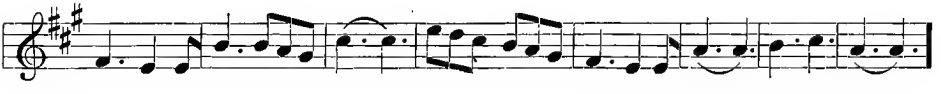
1 2



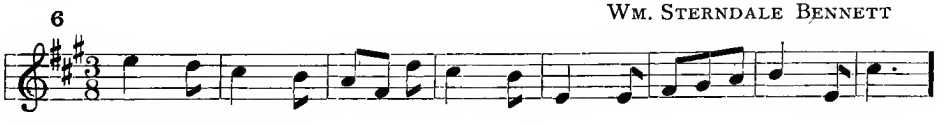
3 4

5 "Faust" CHARLES GOUNOD

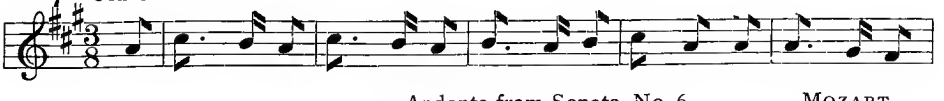




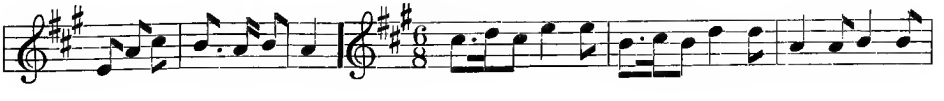
6 WM. STERNDALE BENNETT

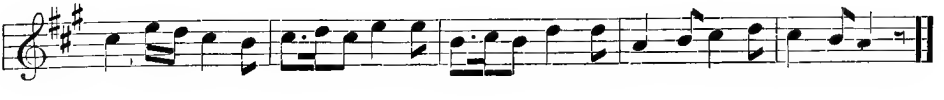


7 "Old Oaken Bucket"

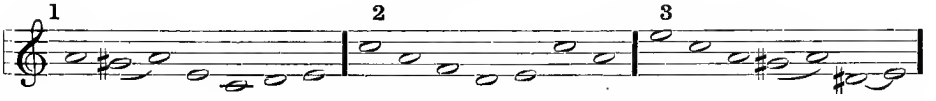


8 Andante from Sonata No. 6 MOZART

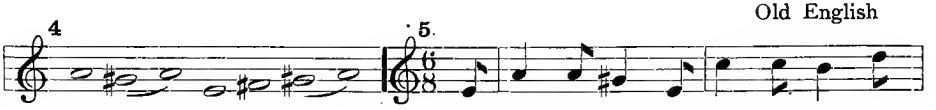




LESSON V

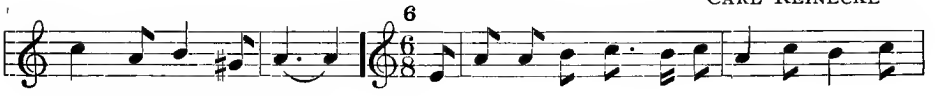


Old English

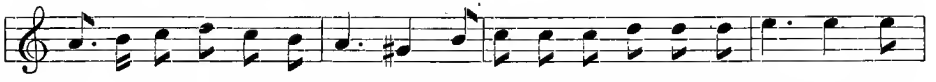


There was a jol ly mil - ler once lived

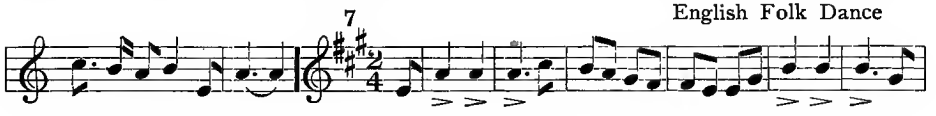
CARL REINECKE

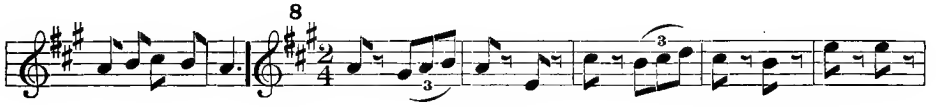


on the riv er Dee

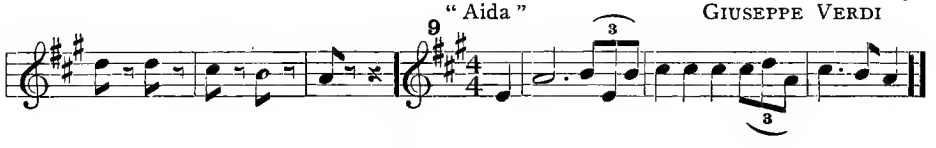


English Folk Dance



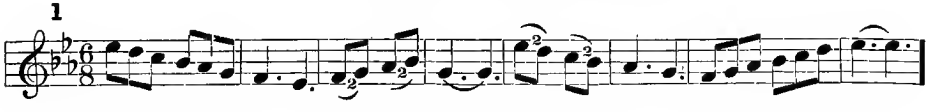


"Aida" GIUSEPPE VERDI



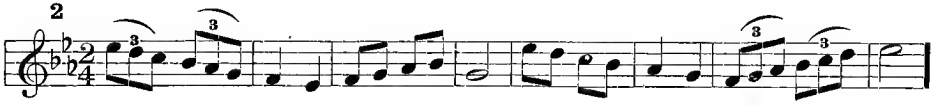
LESSON VI

THE DUPLET AND THE TRIPLET



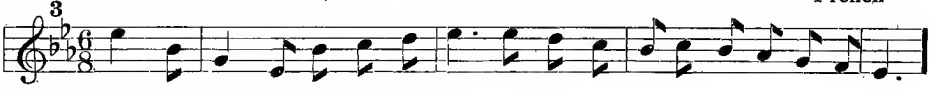
Write No. 1 in two-four measure, thus:

2



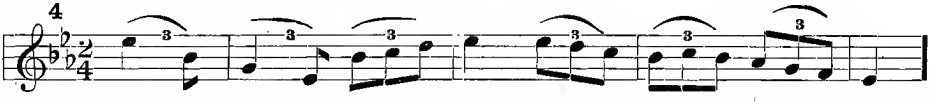
3

French



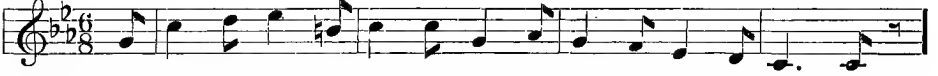
Write No. 3 in two-four measure, thus:

4



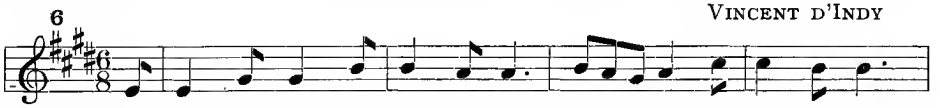
5

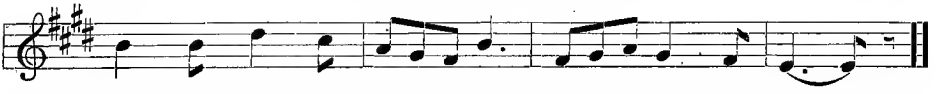
Old French Carol



6

VINCENT D'INDY

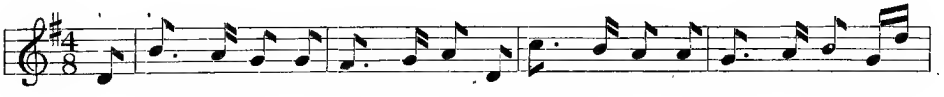


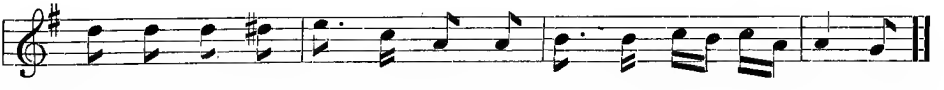


LESSON VII

1

BEETHOVEN



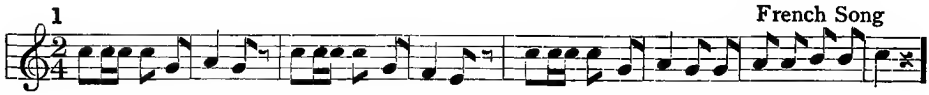


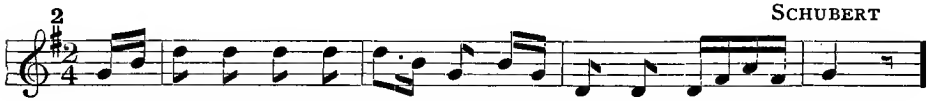
2. After correcting No. 1, rewrite it with a quarter note having one beat.

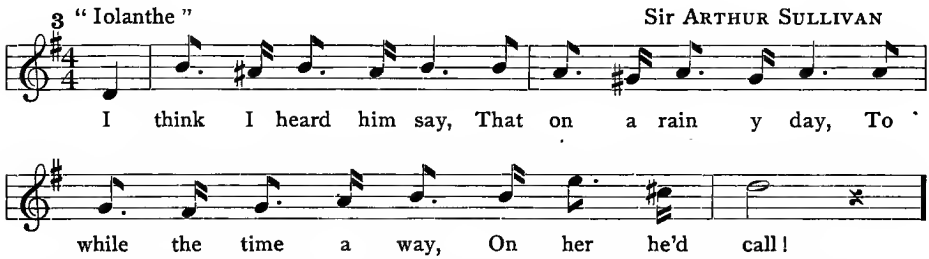
3. Write No. 1 in E flat major.

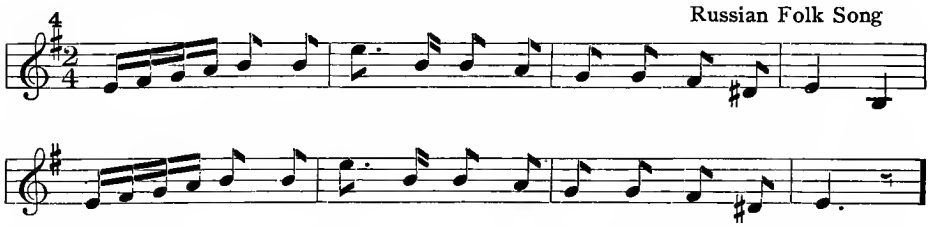
4. Write No. 1 in E major without key signature.

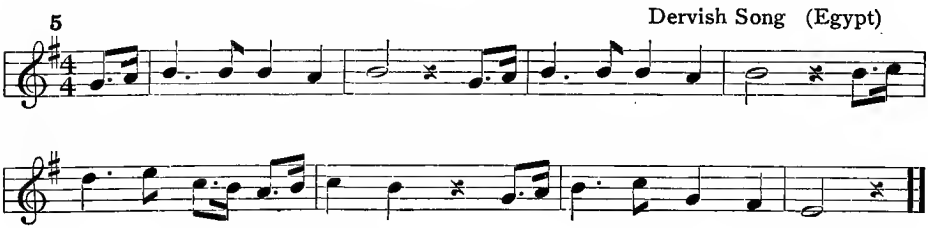
LESSON VIII



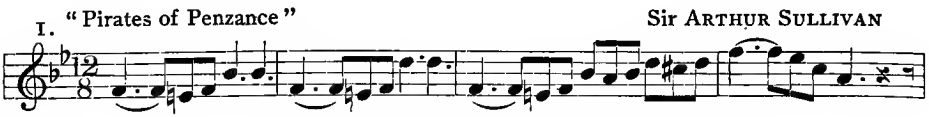


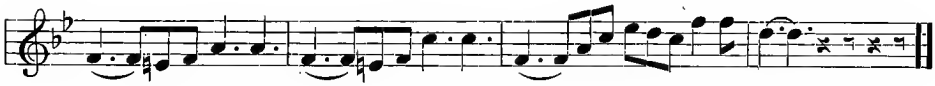






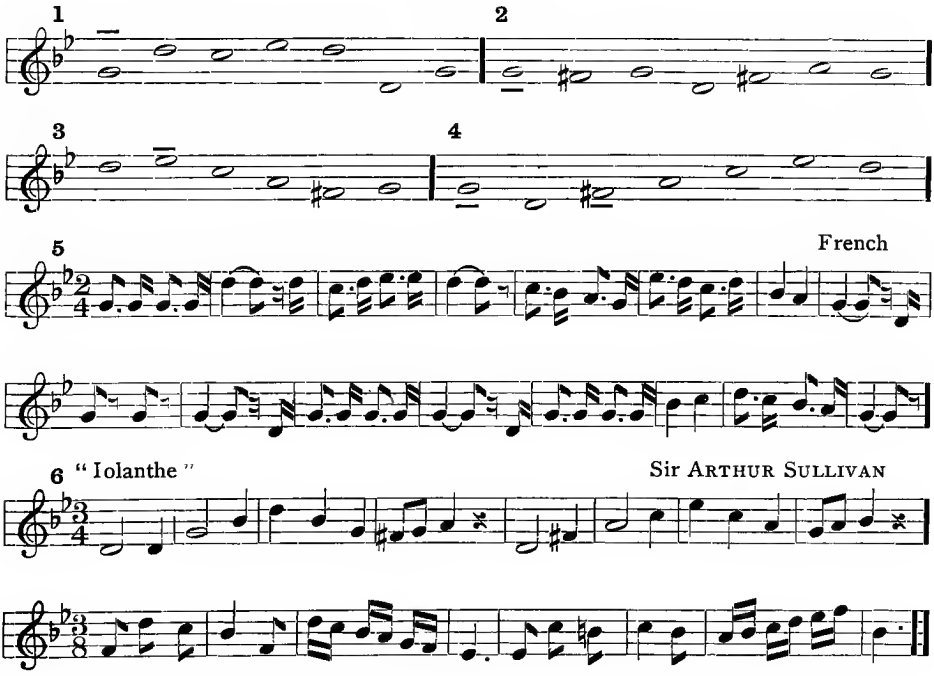
LESSON IX



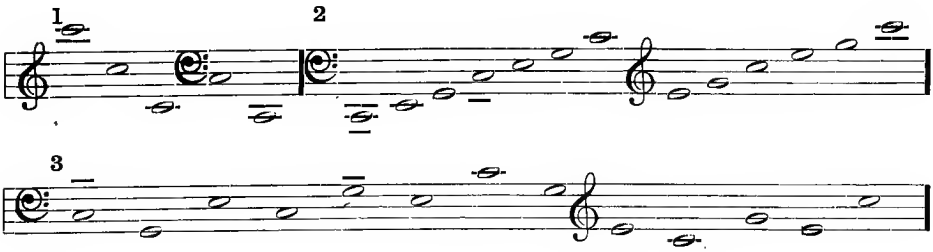


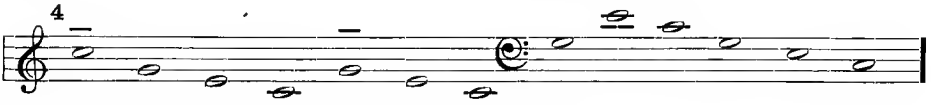
2. After correcting No. 1, rewrite in four-four measure.
3. Rewrite No. 2 (four-four measure) in C major.

LESSON X

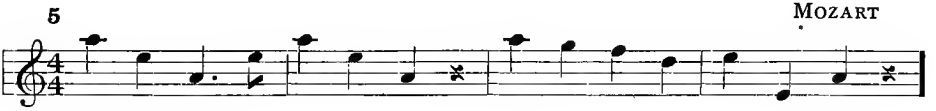


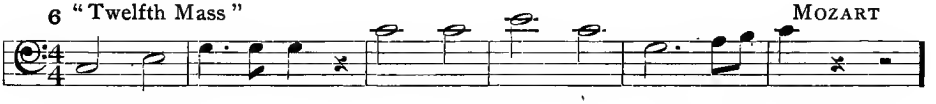
LESSON XI

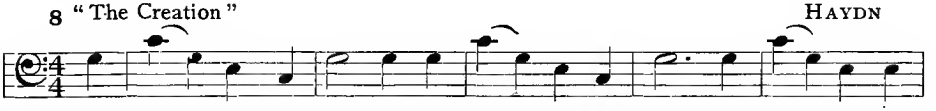




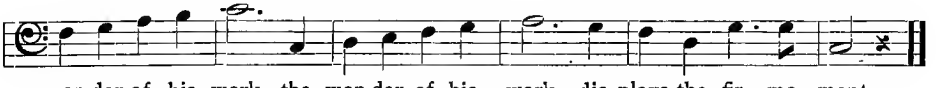
Bass Parts





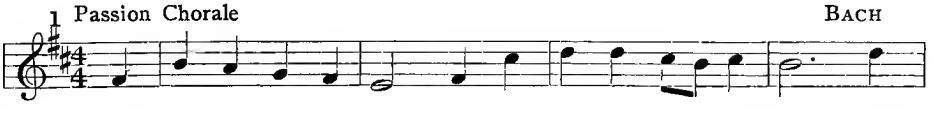


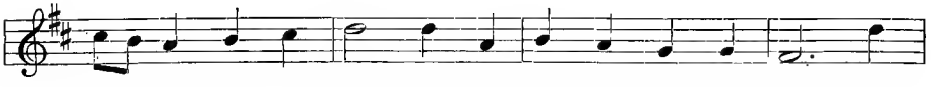
The Heav - ens are tell - ing the glo ry of God, The won - der, the

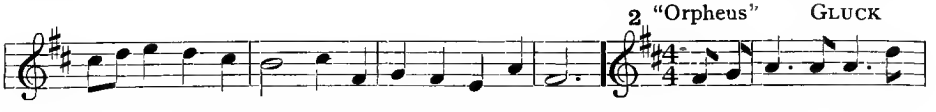


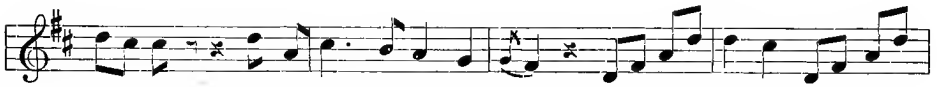
won-der of his work, the won-der of his work dis-plays the fir - ma - ment.

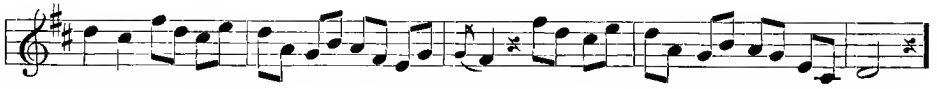
LESSON XII





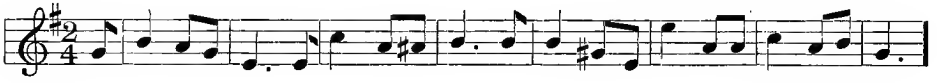






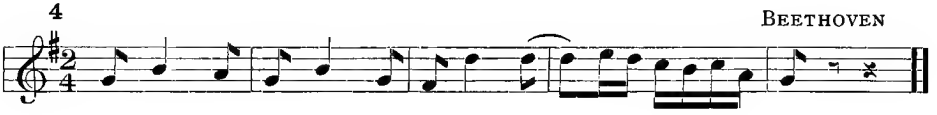
3

ROBERT SCHUMANN



4

BEETHOVEN

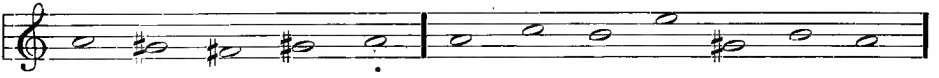


LESSON XIII

1

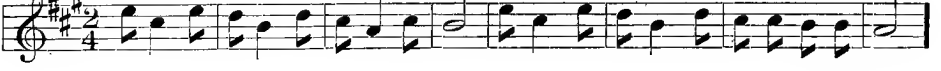
2

3



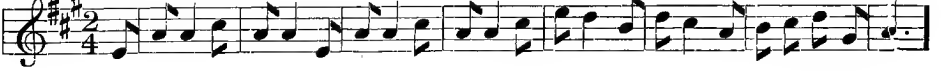
4

5



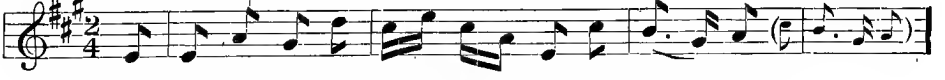
6

ROSSINI



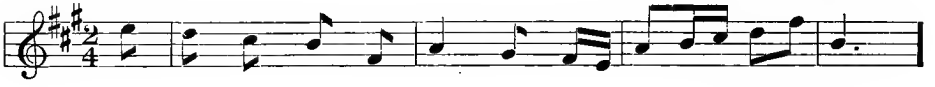
7

SCHUBERT

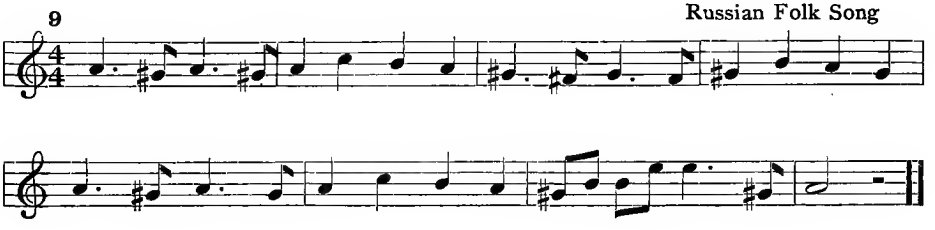


To wan - der is the mil ler's joy, to wan der

8 ROBERT SCHUMANN

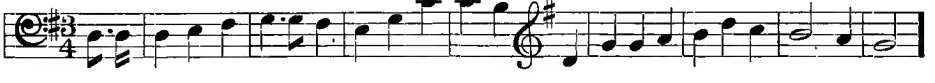


9 Russian Folk Song

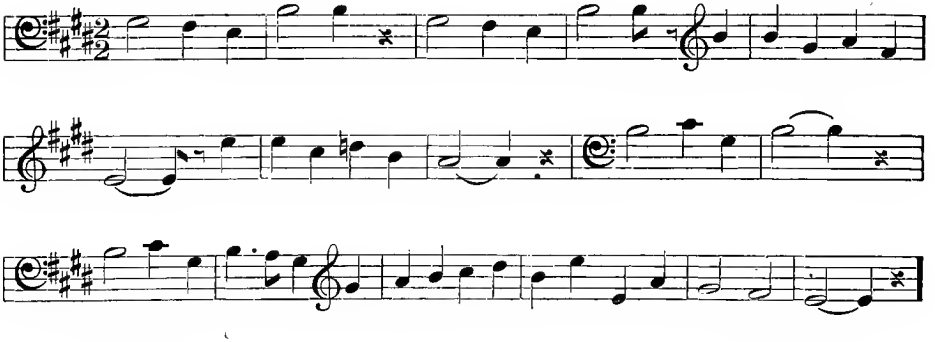


LESSON XIV

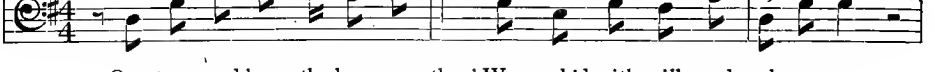
1 Sir JOHN STAINER



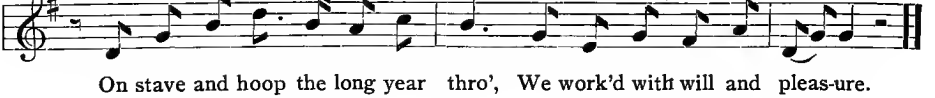
2 "The Redemption" CHARLES GOUNOD



3 "Loreley" MENDELSSOHN

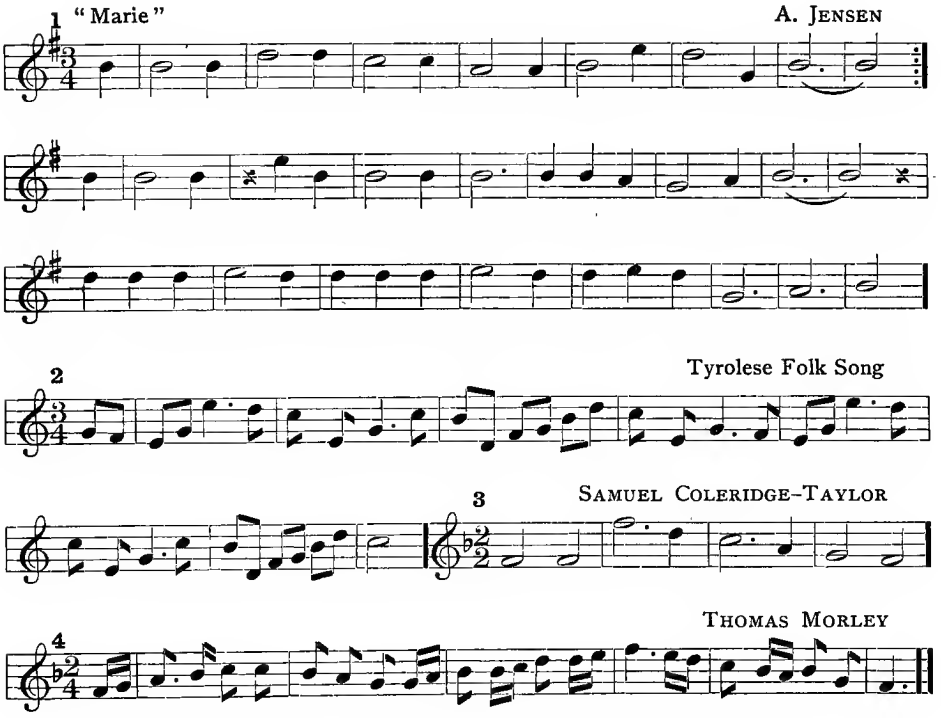


On stave and hoop the long year thro', We work'd with will and pleas - ure,

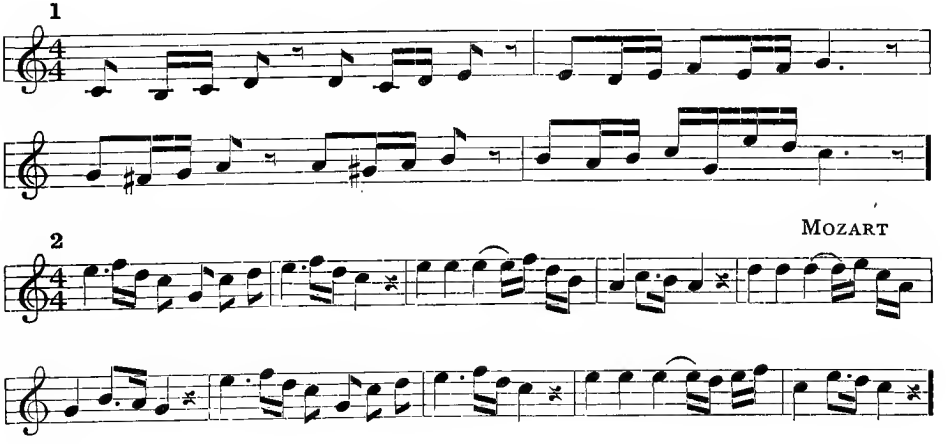


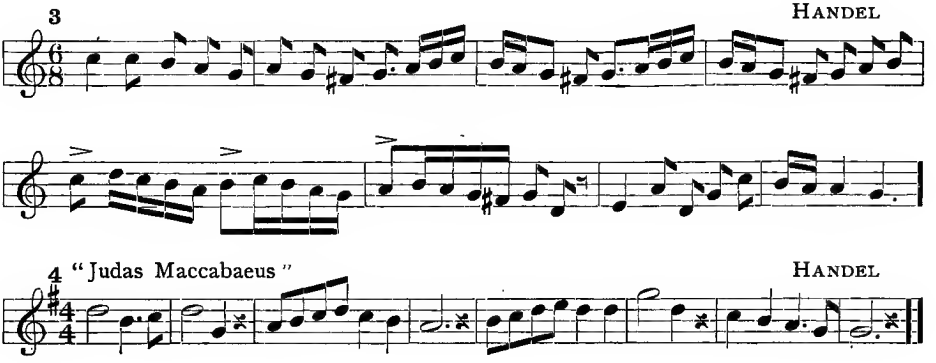
On stave and hoop the long year thro', We work'd with will and pleas-ure.

LESSON XV

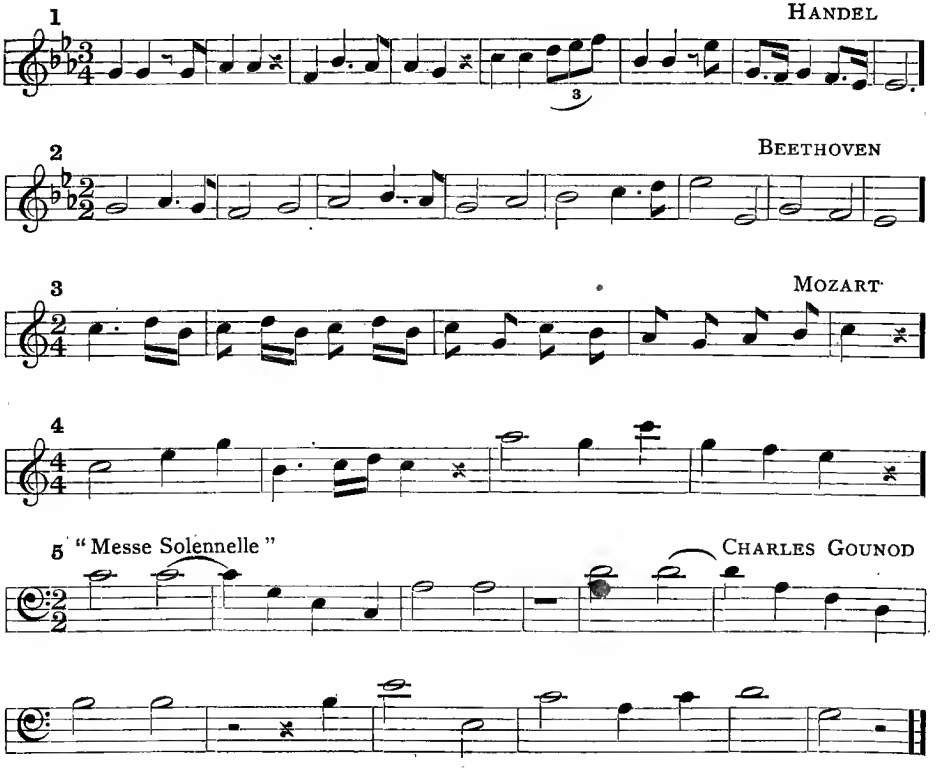


LESSON XVI



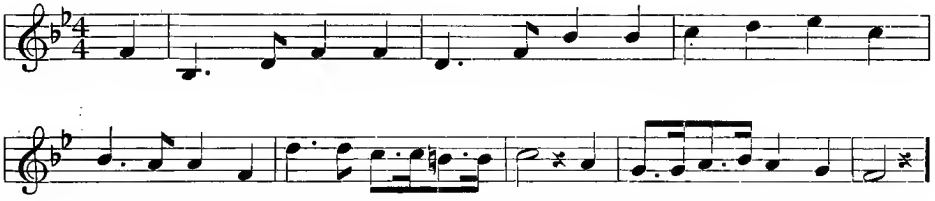

3
HANDEL
4 "Judas Maccabaeus"
HANDEL

LESSON XVII

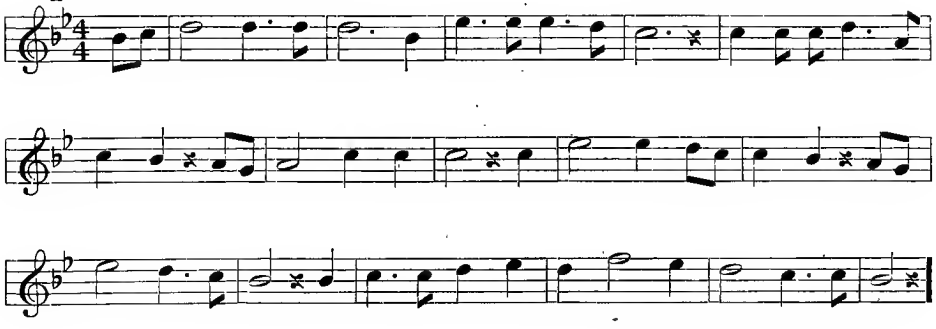

1
HANDEL
2
BEETHOVEN
3
MOZART
4
5 "Messe Solennelle"
CHARLES GOUNOD

LESSON XVIII

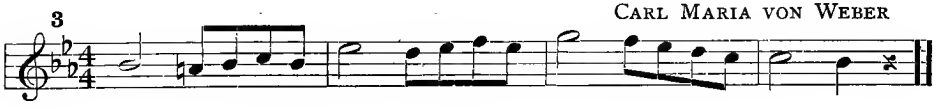
1 "Watch on the Rhine" CARL WILHELM



2 "Samson and Delilah" CAMILLE SAINT-SAËNS

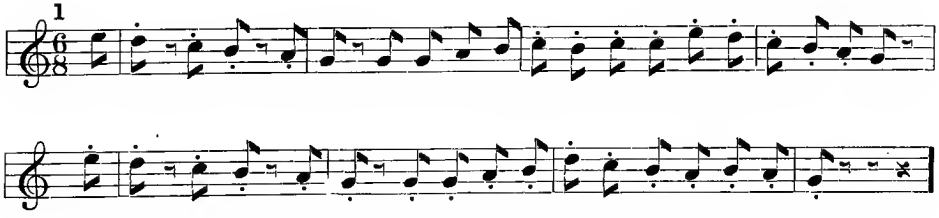


3 CARL MARIA VON WEBER

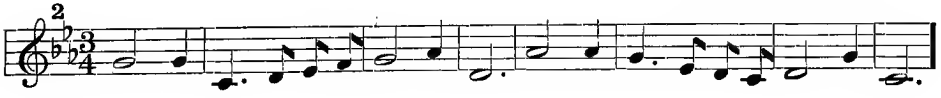


LESSON XIX

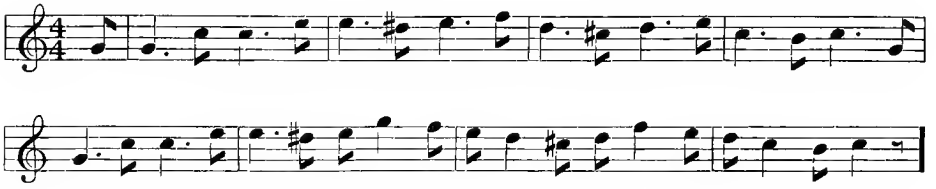
1 FELIX MENDELSSOHN



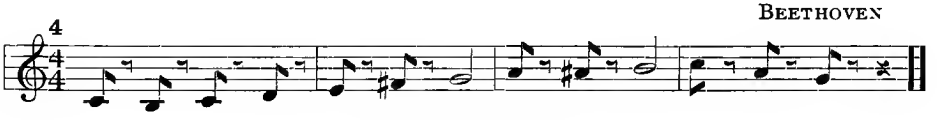
2 ANTON RUBINSTEIN



3 "Patience" Sir ARTHUR SULLIVAN

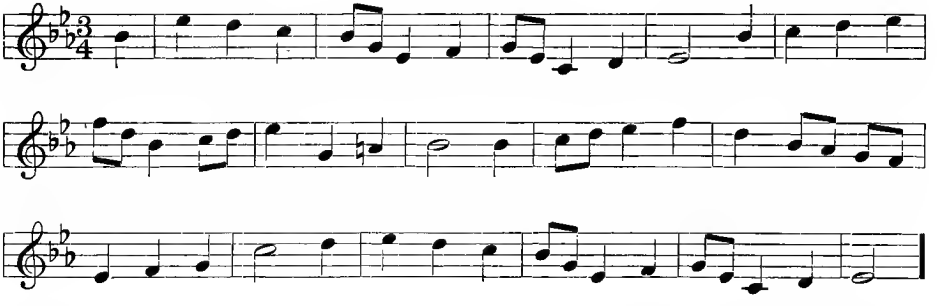


4 BEETHOVEN

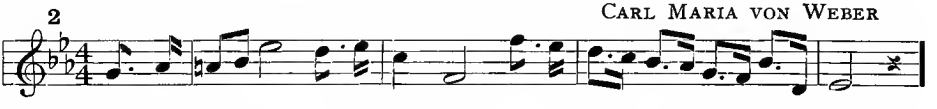


LESSON XX

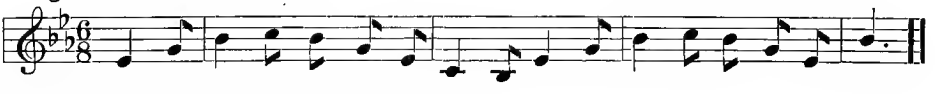
1 "Polly Oliver" English Folk Song



2 CARL MARIA VON WEBER



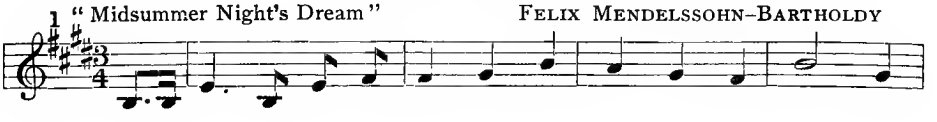
3 "Pirates of Penzance" Sir ARTHUR SULLIVAN

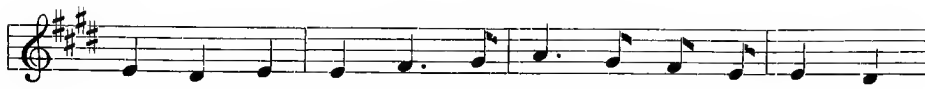


4. Write No. 3 on the bass staff.

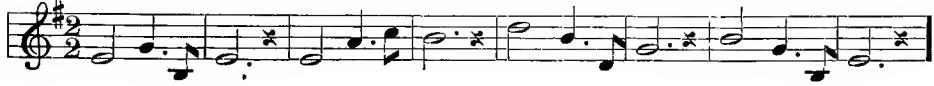
LESSON XXI

1 "Midsummer Night's Dream" FELIX MENDELSSOHN-BARTHOLDY

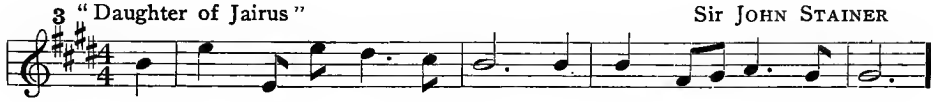




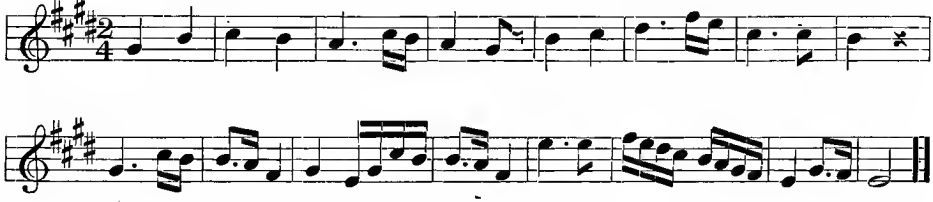
2 Folk Song



3 "Daughter of Jairus" Sir JOHN STAINER

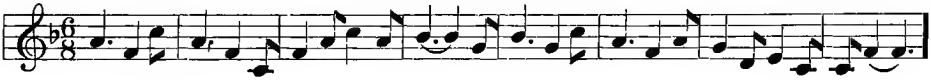


4 "Der Frieschutz" CARL MARIA VON WEBER

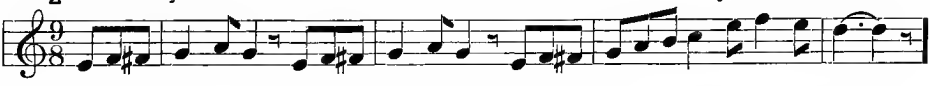


LESSON XXII

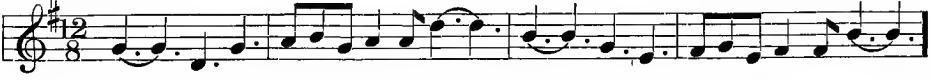
1 BEETHOVEN



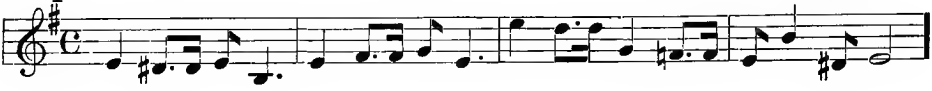
2 "The Skylark" JOSEPH BARNBY



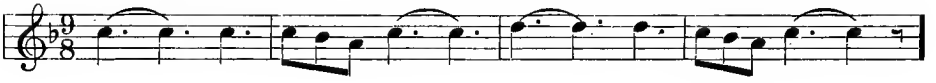
3 "Faust" CHARLES GOUNOD



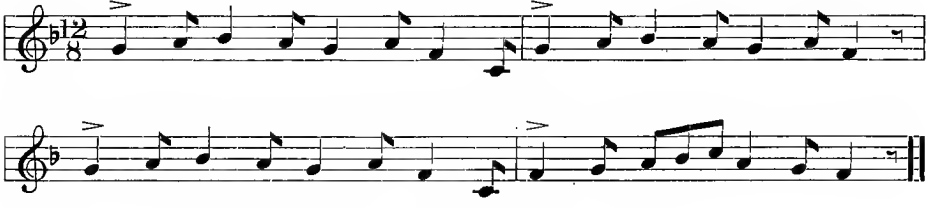
4 ANTON RUBINSTEIN



5 "Messe Solennelle" CHARLES GOUNOD

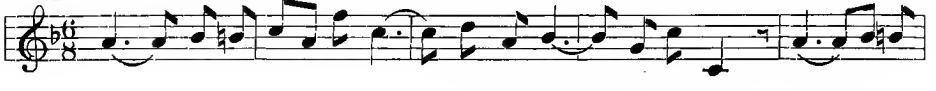


6 Sir JOHN STAINER



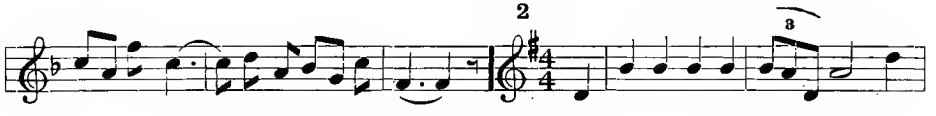
LESSON XXIII

1 "Bohemian Girl" MICHAEL WM. BALFE

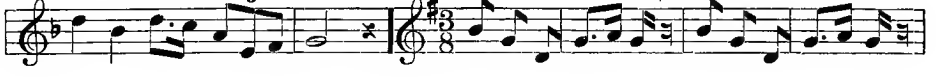


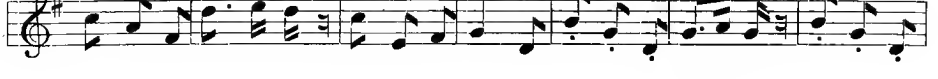
"Bohemian Girl" MICHAEL WM. BALFE

2

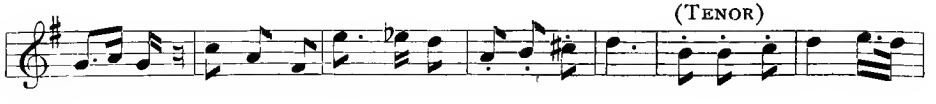


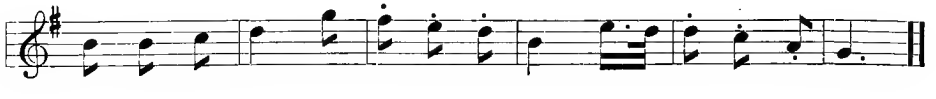
3 "Il Trovatore" GIUSEPPE VERDI



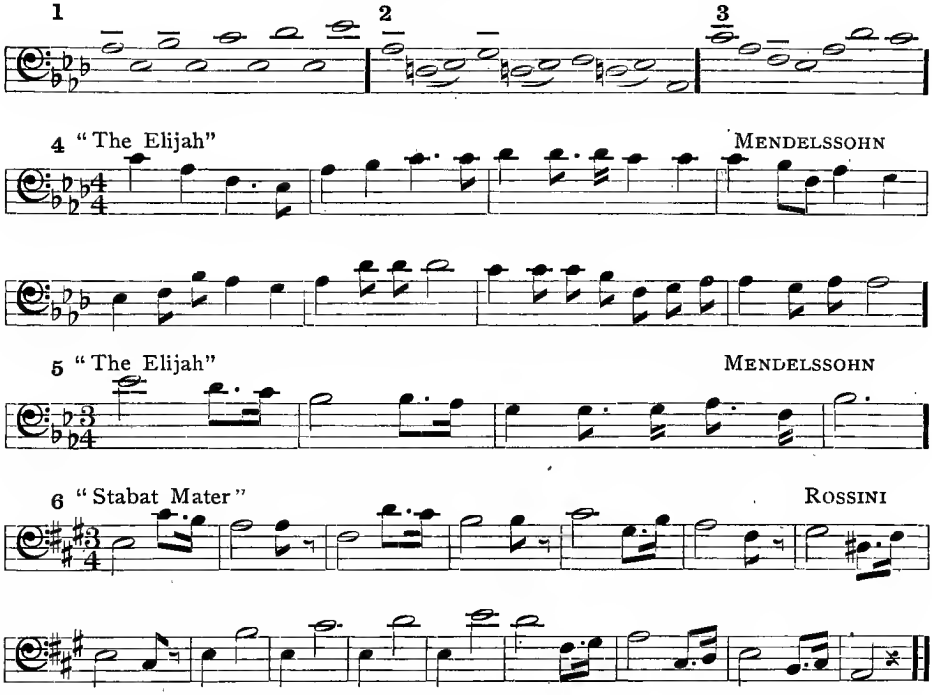


(TENOR)



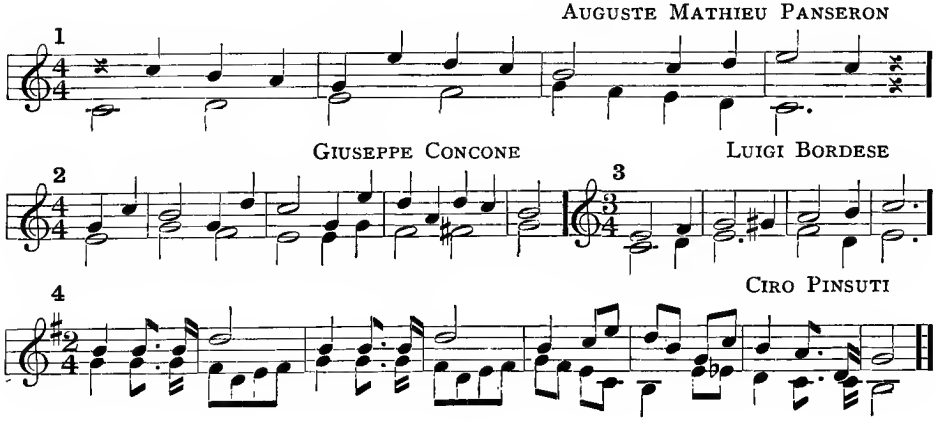


LESSON XXIV



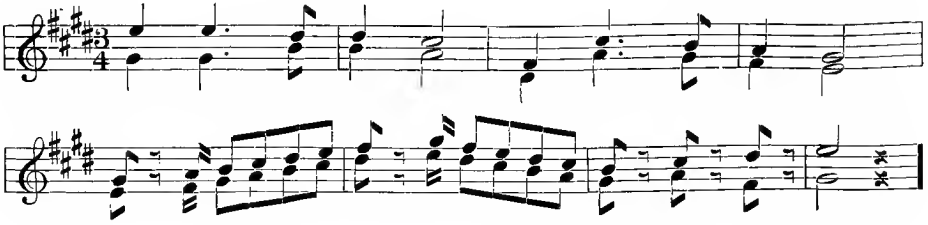
LESSON XXV

TWO PART DICTATION

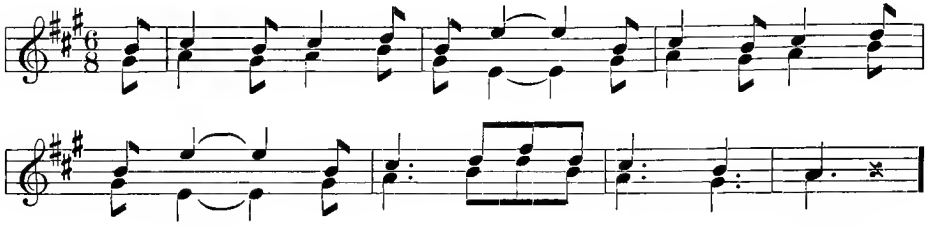


LESSON XXVI

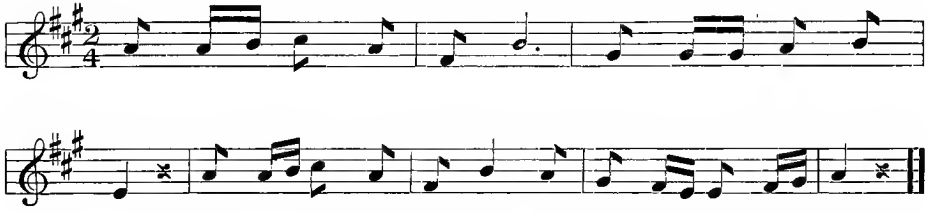
1 LUIGI CARACCIOLO



2 MOZART

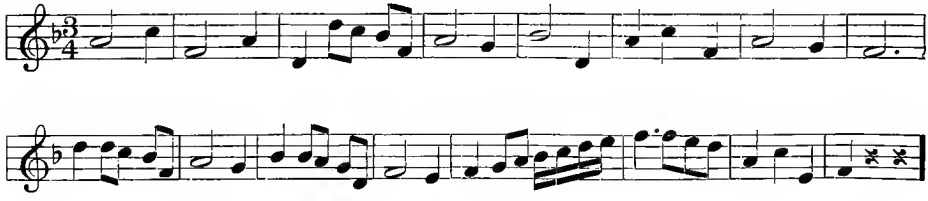


3 "Don Giovanni" MOZART

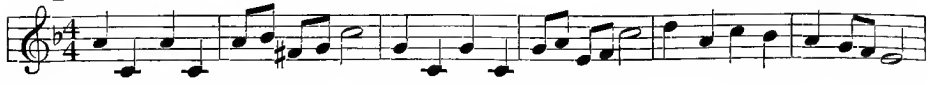


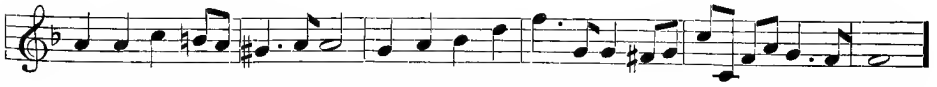
LESSON XXVII

1 "Cavalleria Rusticana" PIETRO MASCAGNI

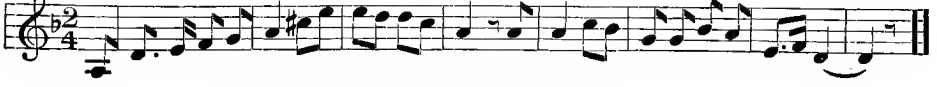


2 "Patience" Sir ARTHUR SULLIVAN



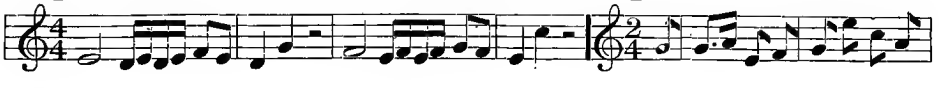


3 Swedish Folk Song

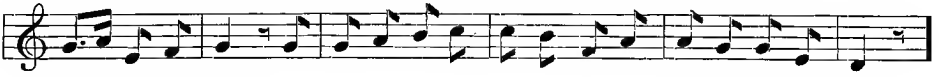


LESSON XXVIII

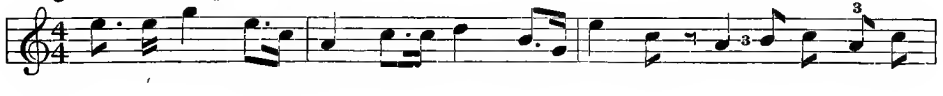
1 Sonata No. 3 BEETHOVEN

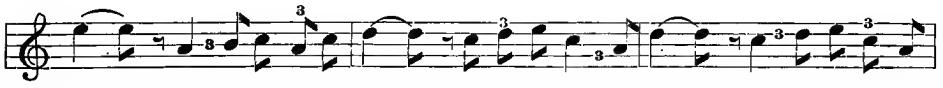


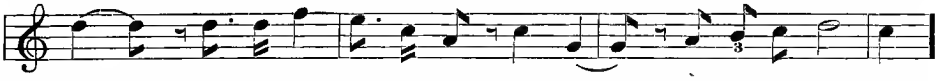
2 A. SÖDERMANN



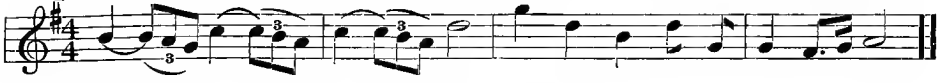
3 "The Redemption" CHARLES GOUNOD







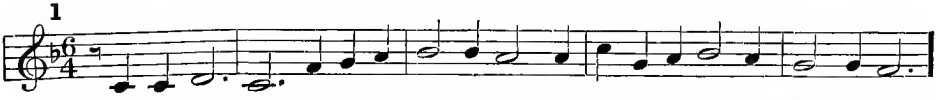
4 "Hear my Prayer" FELIX MENDELSSOHN



LESSON XXIX

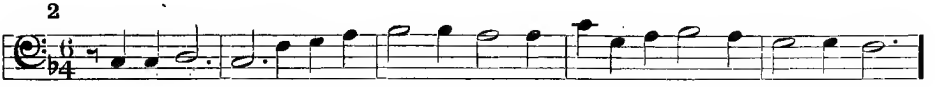
From Mendelssohn's "Forty-second Psalm"

1

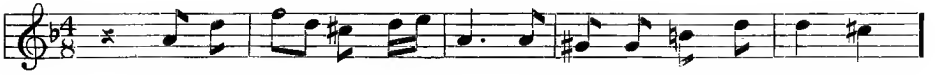


As the hart pants aft-er the wa-ter-brooks, So panteth my soul for Thee, O God.

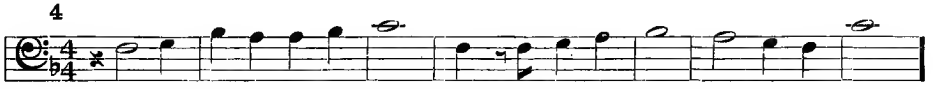
2



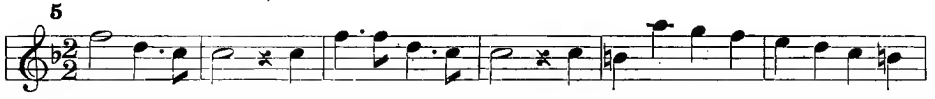
3



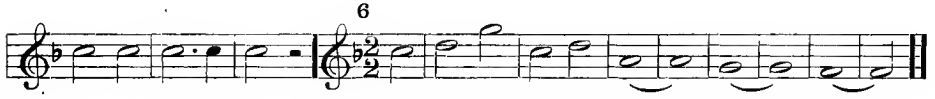
4



5



6

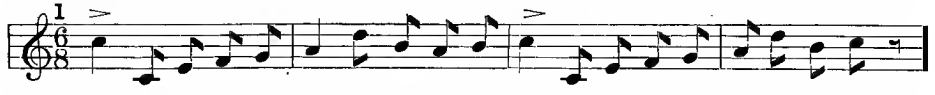


LESSON XXX

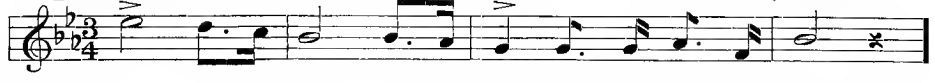
Correct rhythmic interpretation often demands a decided difference in the primary accent, thus forming a rhythm of two or more measures.

"Hunting the Hare" — Old Melody

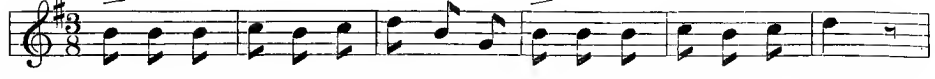
1

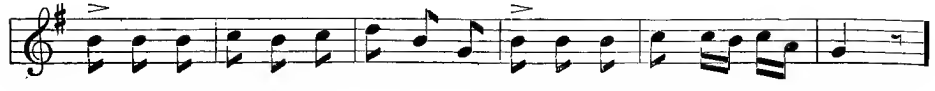


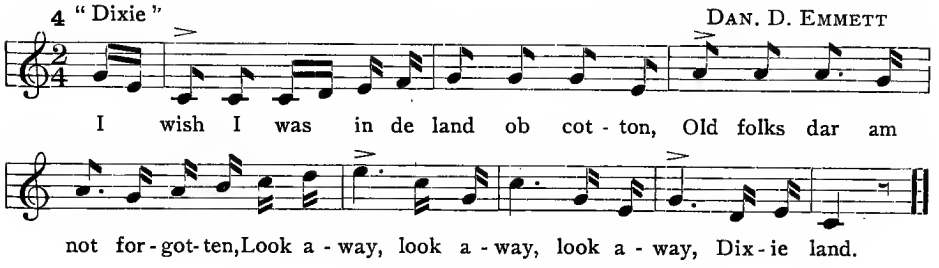
2 "The Elijah" — FELIX MENDELSSOHN



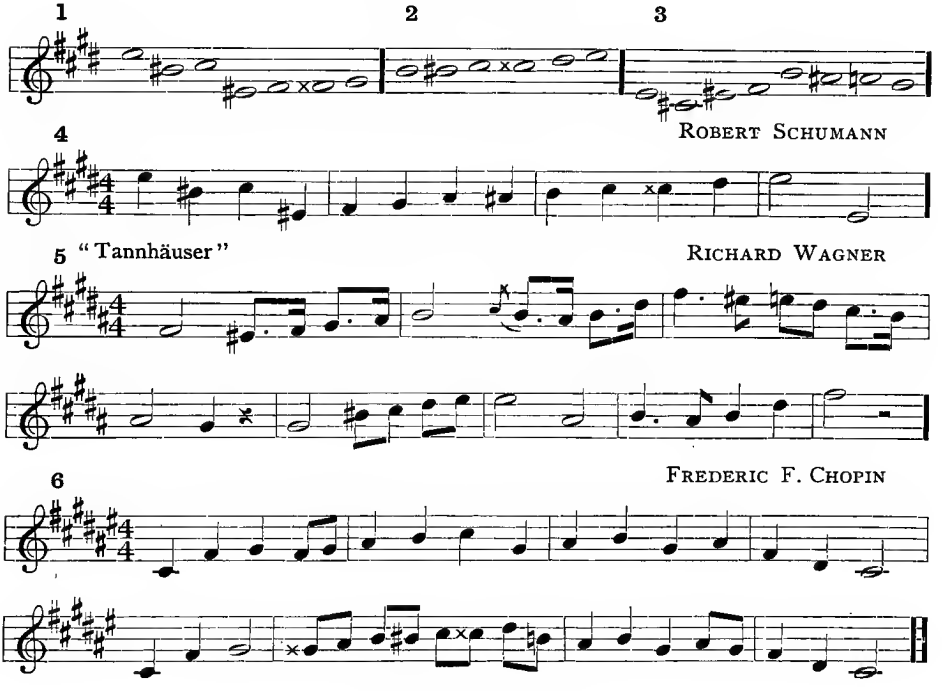
3 JOHANNES BRAHMS



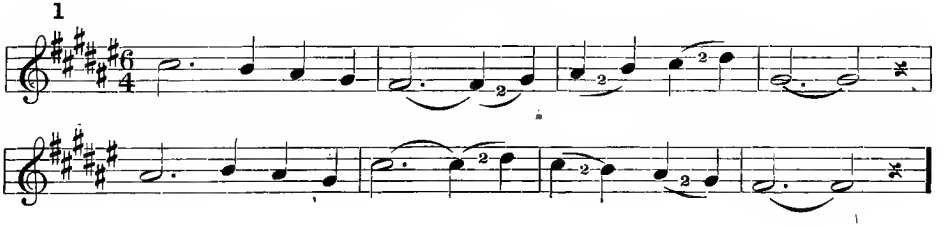




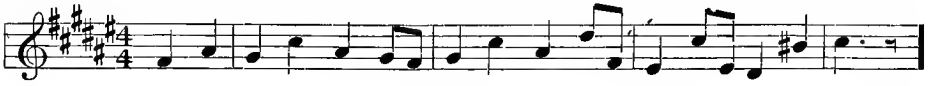
LESSON XXXI



LESSON XXXII



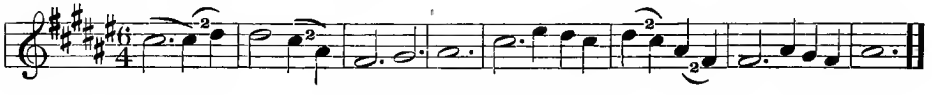
2 HANDEL



3

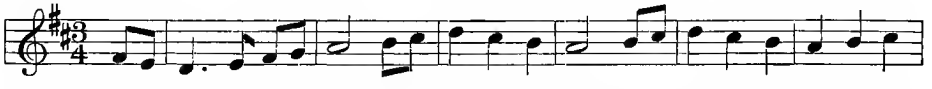
4. Rewrite No. 3 in six-four measure.
This is the original form as Grieg wrote it.

4 EDVARD GRIEG

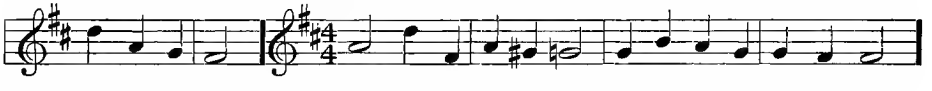


LESSON XXXIII

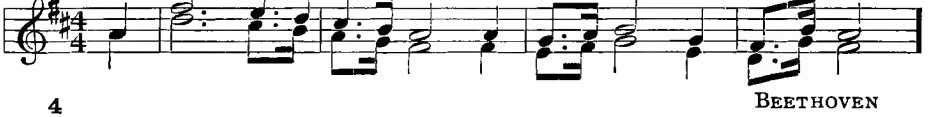
1 Old Melody



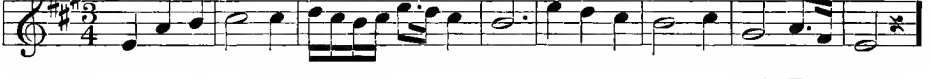
2 "Ave Verum" MOZART



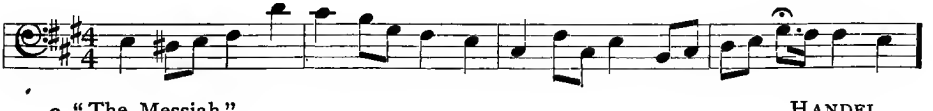
3 "Lucia" GAETANO DONIZETTI



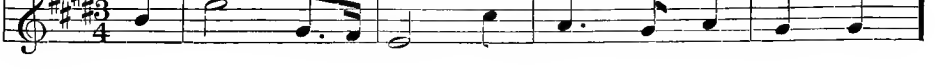
4 BEETHOVEN



5 A. TELLIER

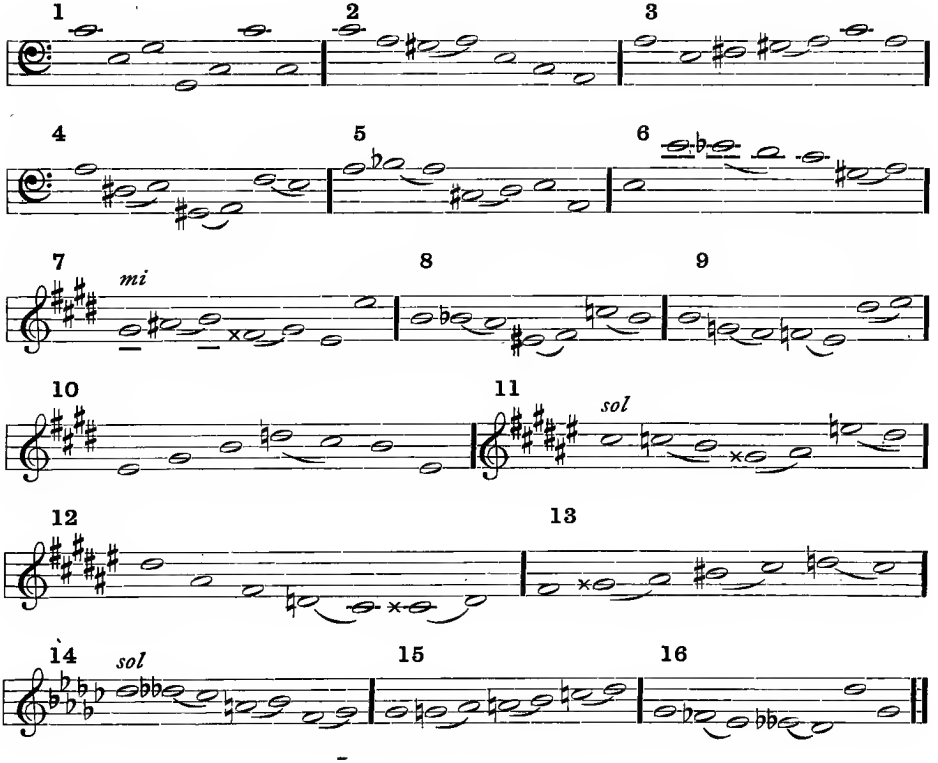


6 "The Messiah" HANDEL



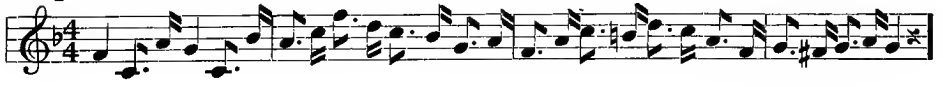
7 "The Golden Legend" Sir ARTHUR SULLIVAN

LESSON XXXIV

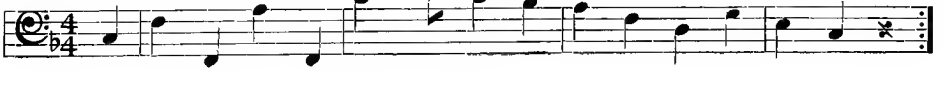


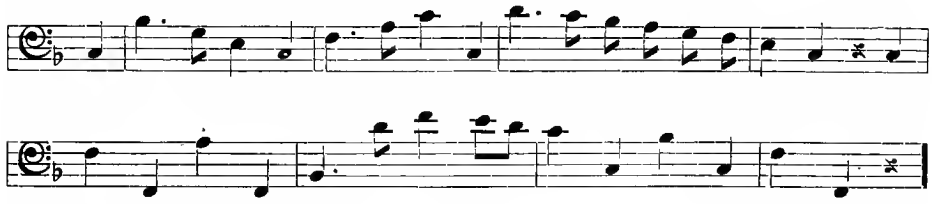
LESSON XXXV

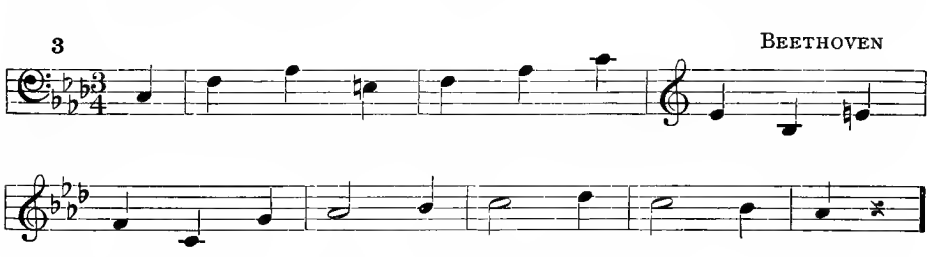
1 "Il Trovatore" GIUSEPPE VERDI



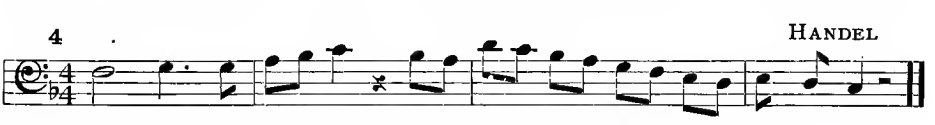
2 LUDWIG FISCHER

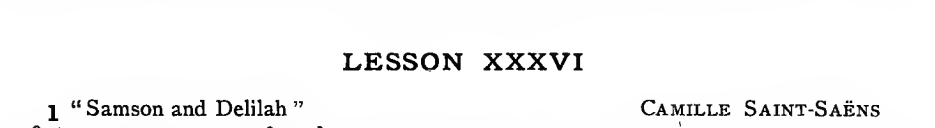




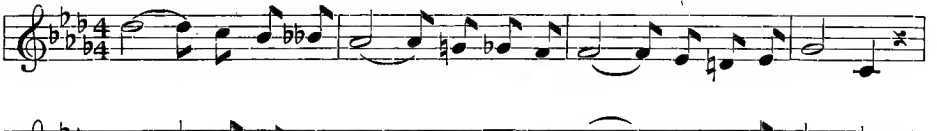


3 BEETHOVEN



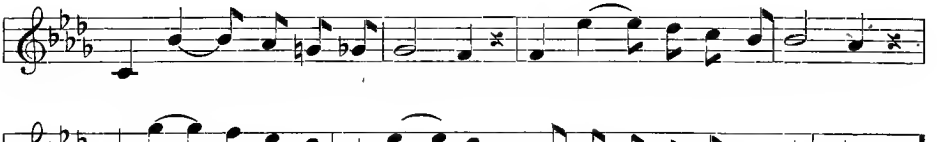


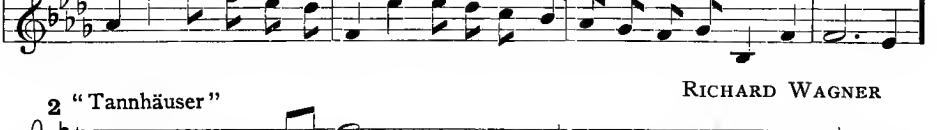
4 HANDEL

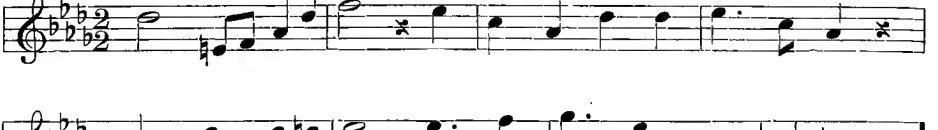


LESSON XXXVI

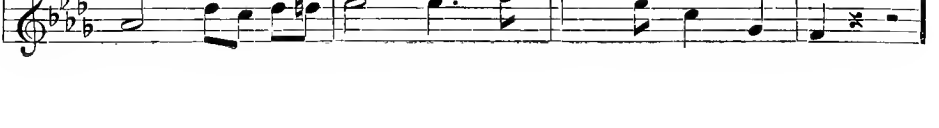
1 "Samson and Delilah" CAMILLE SAINT-SAËNS



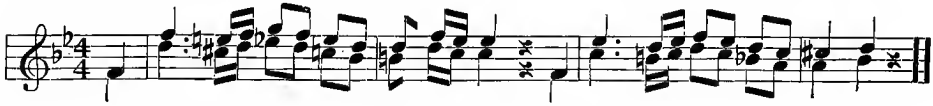




2 "Tannhäuser" RICHARD WAGNER



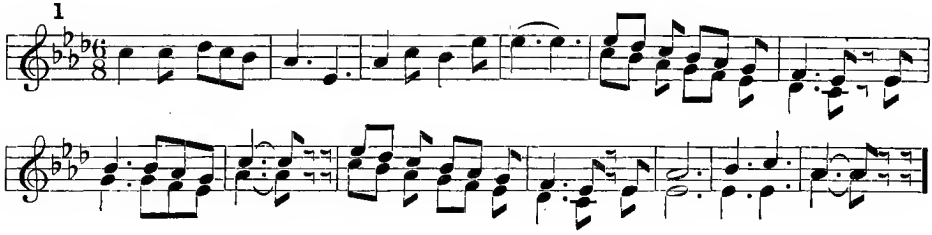
3 "Don Giovanni" MOZART



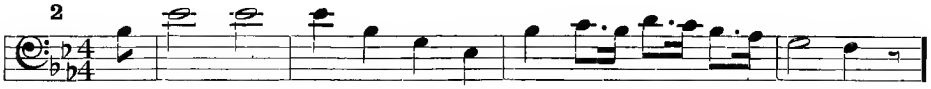
LESSON XXXVII

From GOUNOD'S "Faust"

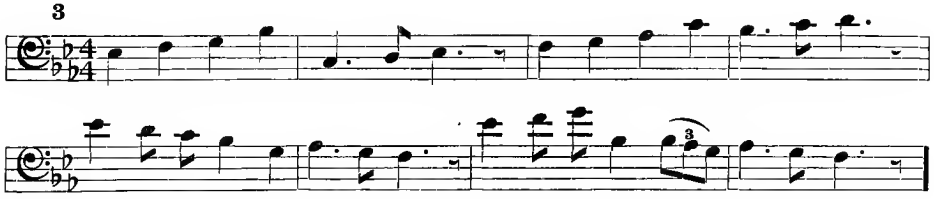
1



2



3



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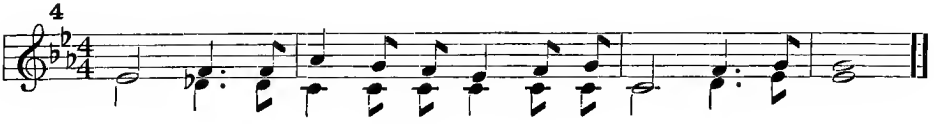
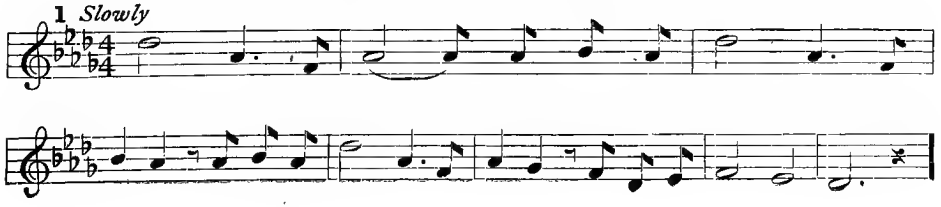


LESSON XXXVIII

From GOUNOD'S "Faust"

1 *Slowly*



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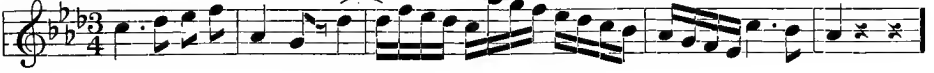

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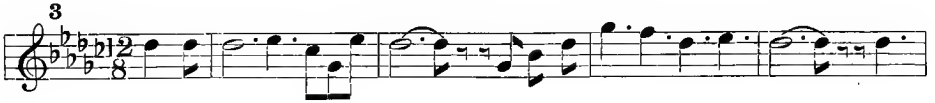
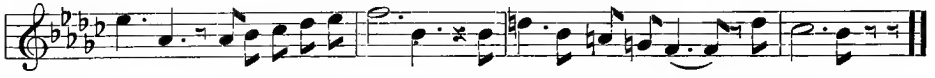
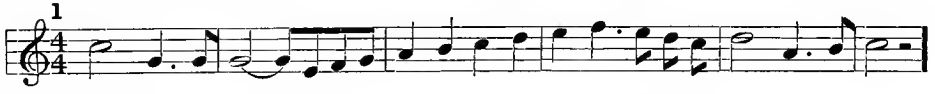




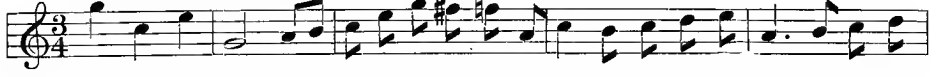
LESSON XXXIX

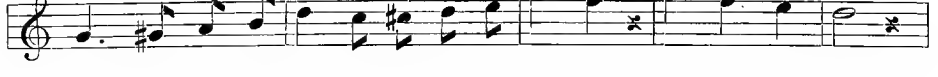
From "Die Meistersinger," RICHARD WAGNER

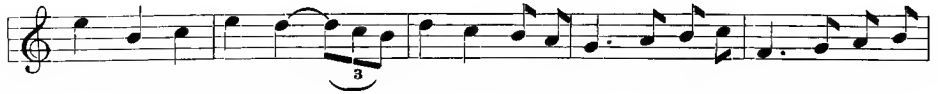
1

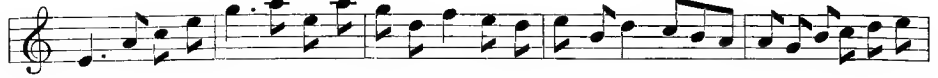


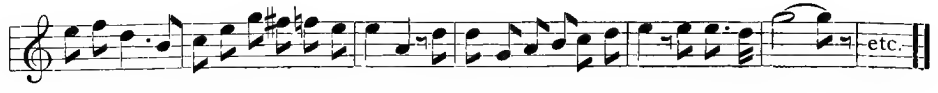
2 "Prize Song" (Tenor) To be played an octave below.





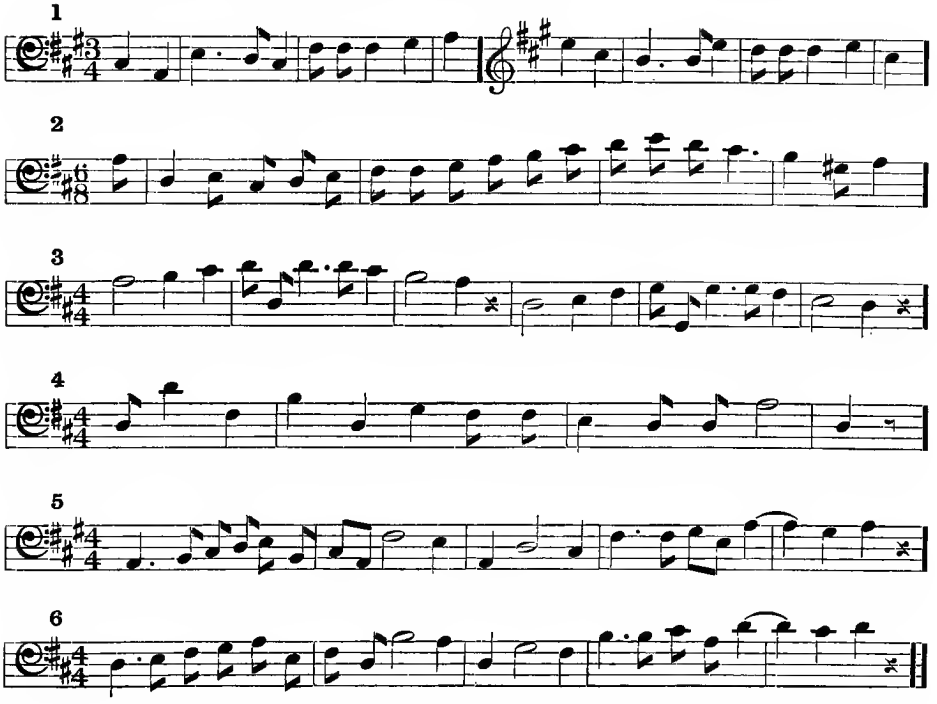






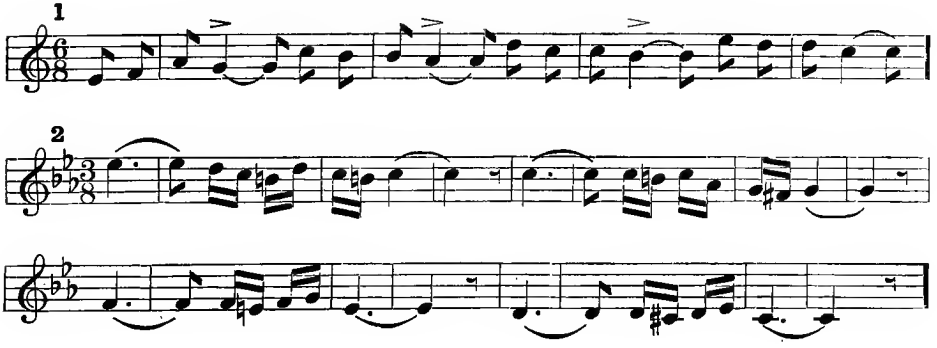
LESSON XL

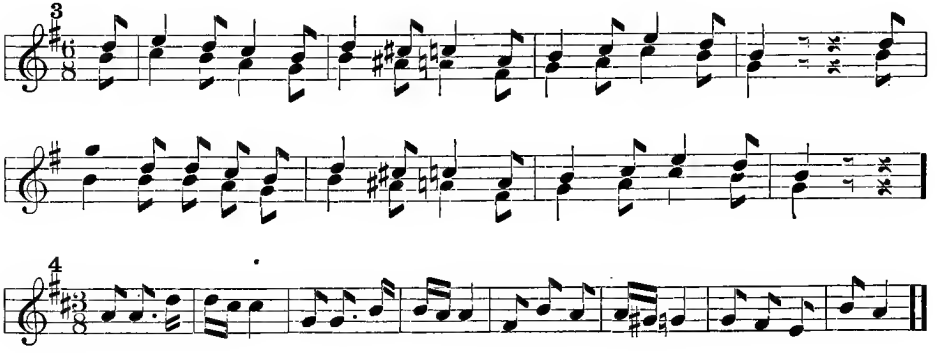
From "The Messiah," George Frederick Handel



LESSON XLI

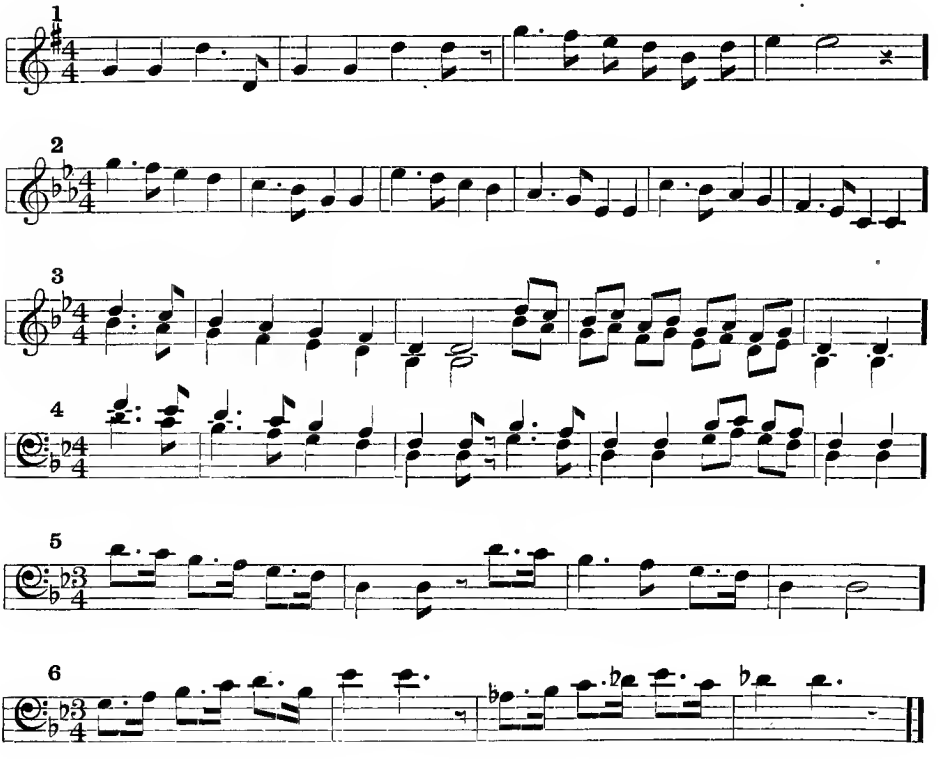
Excerpts from Neapolitan Folk Songs





LESSON XLII

From "Hiawatha's Wedding Feast," SAMUEL COLERIDGE-TAYLOR



LESSON XLIII

1 FREDERIC F. CHOPIN

2 *Larghetto*, D major Symphony BEETHOVEN

LESSON XLIV

(The Double Dot) ♩.. 𝅘𝅥𝅯 = ♩. 𝅘𝅥𝅯 𝅘𝅥𝅯

1 "Gallia" CHARLES GOUNOD

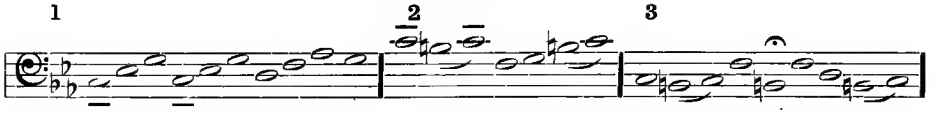
Je ru - sa - lem! Je ru - sa - lem! O turn thee to the Lord thy God.

2

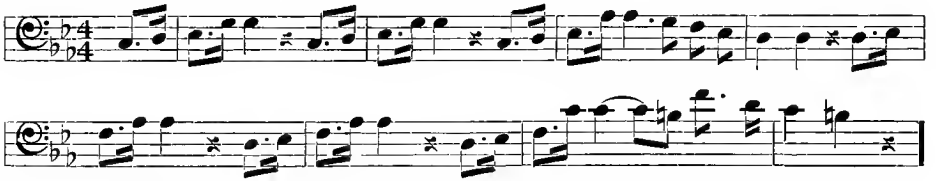
3 "Men of Harlech" Welsh Air

4 ROBERT SCHUMANN

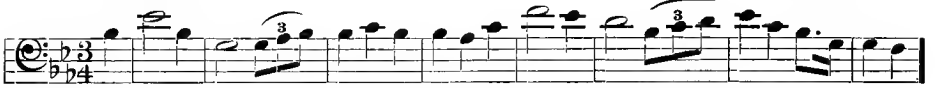
LESSON XLV



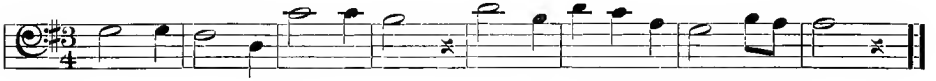
4 "Stabat Mater" ANTONIN DVOŘÁK



5 "Tannhäuser" WAGNER



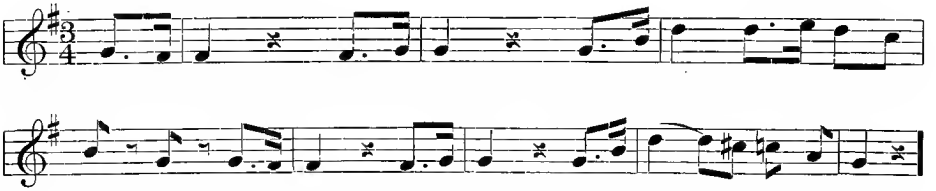
6 "Twelfth Mass" MOZART



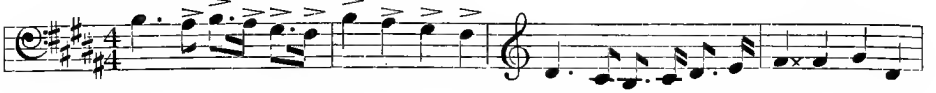
LESSON XLVI

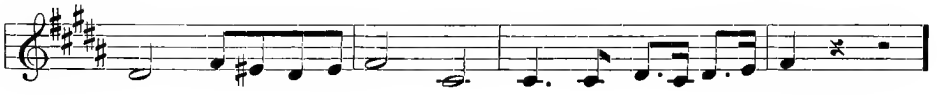
1 "Stabat Mater" ROSSINI

2 Adagio from Trio, Op. 97 BEETHOVEN

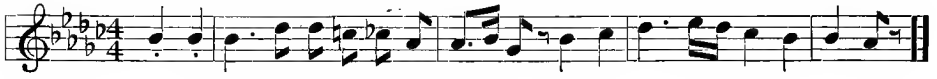


3 "Tannhäuser" WAGNER





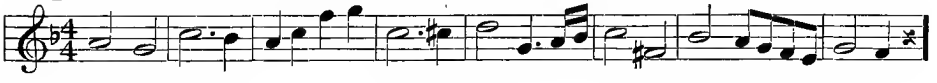
4 MOZART



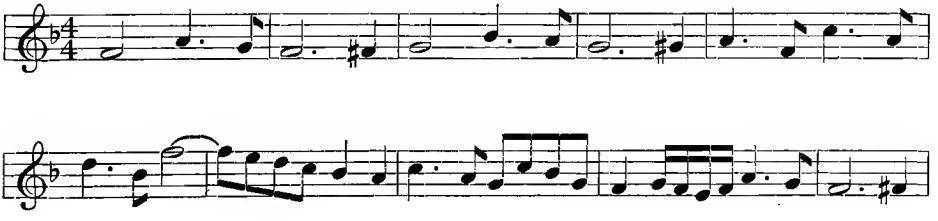
LESSON XLVII

From BEETHOVEN'S Sonatas

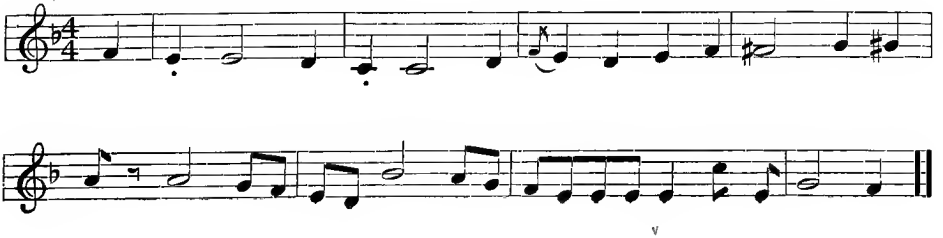
1 Andante, Sonata Pathetique



2 Adagio from Sonata in C Minor



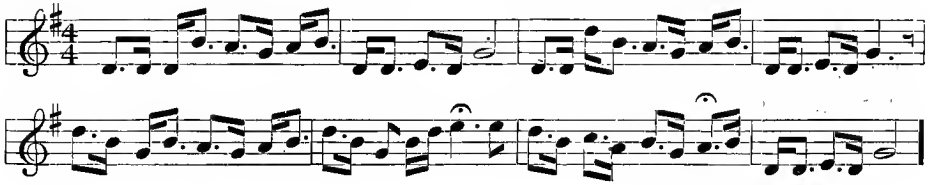
3 Sonata for Piano and Violin



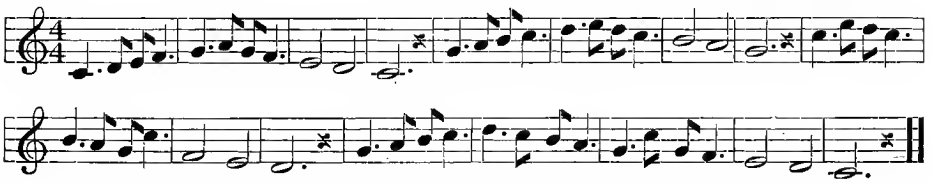
LESSON XLVIII

(Unusual Rhythms)

1 "Comin' Thro' the Rye"



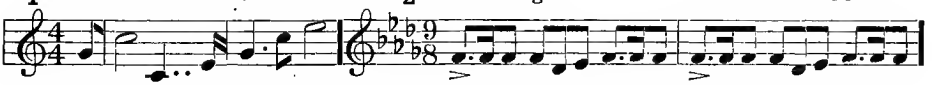
2 Hungarian Folk Song



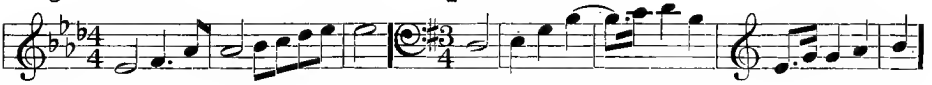
LESSON XLIX

Themes from the Music Dramas of Richard Wagner

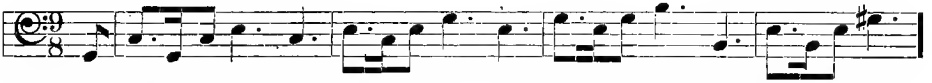
1 "The Sword" Das Rheingold 2 "The Forge" Das Rheingold



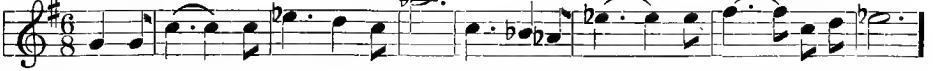
3 "The Grail" Parsifal 4 "Benediction" Parsifal



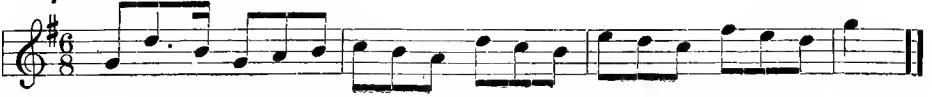
5 "Ride of the Valkyries" Die Walküre



6 "Siegfried" Die Walküre

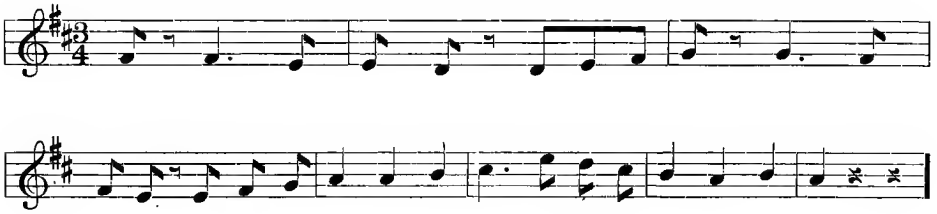


7 "Call of the Son of the Woods" Siegfried

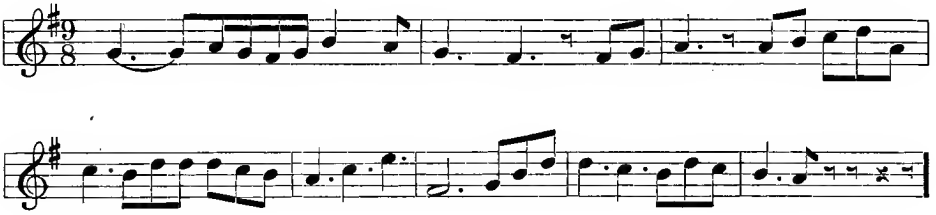


LESSON L

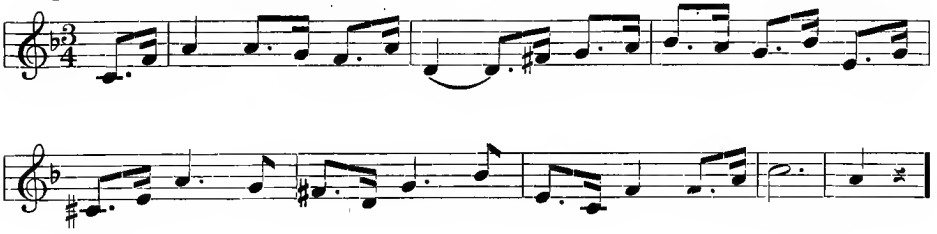
1 Adagio from Trio, Op. 97 — BEETHOVEN



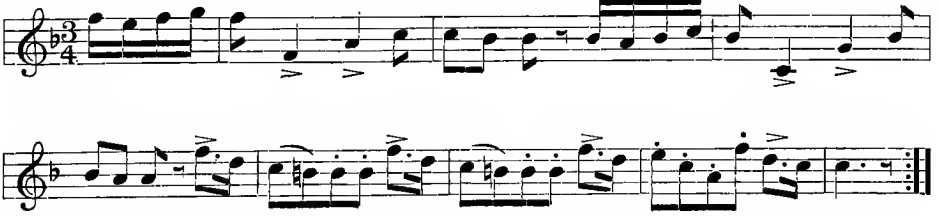
2 Adagio from Septet — BEETHOVEN



3 Andante—C Minor Symphony — BEETHOVEN



4 Minuet — L. BOCCHERINI



BOOK TWO

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